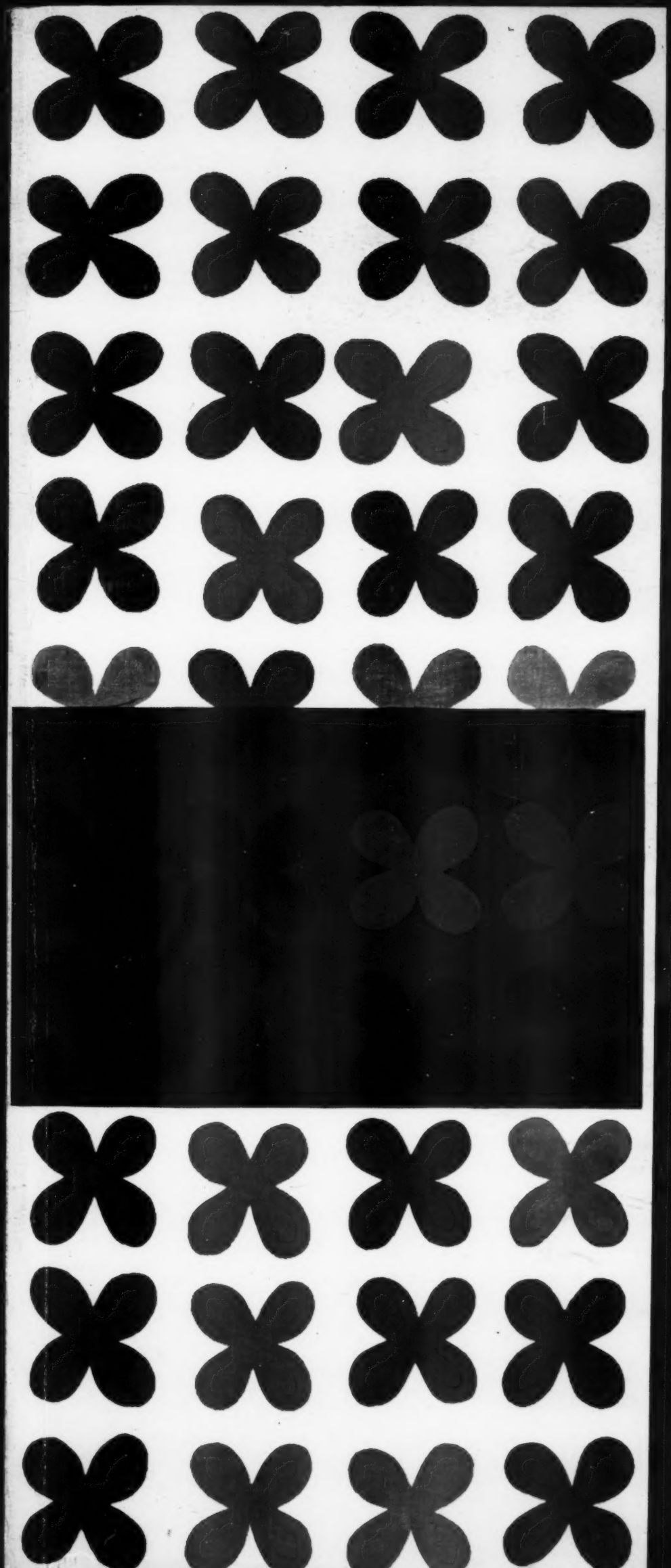
American FABRICS

NUMBER THIRTY-TWO SPRING 1955



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. . . dedicated to the belief that Fashion begins with the Fabric . . . that the American textile industry casts a major influence on the economic and social aspects of the world in which we live and that it has deservedly attained the world's pinnacle from which it can never be dislodged. This volume number thirty-two of American Fabrics, focussing its editorial spotlight on the basic importance of the creative approach in building sales, presents the latest developments in the fields of fashion, decorative and industrial fabrics.

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American Fabrics

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into the short formal with Tuller's barathea,

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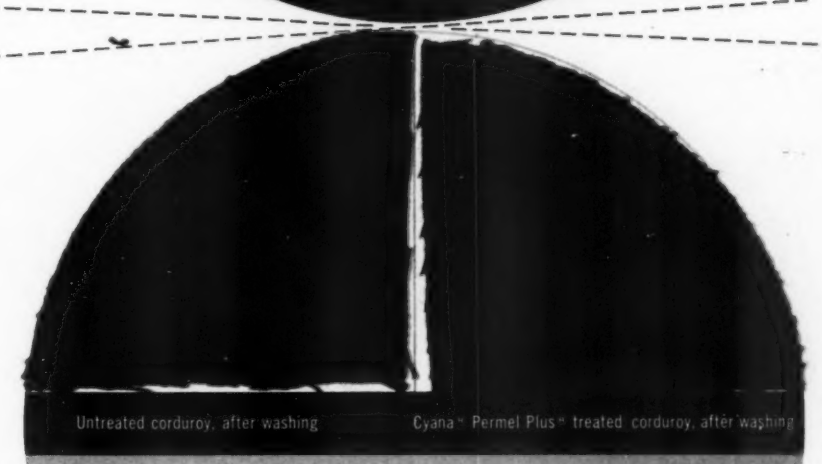

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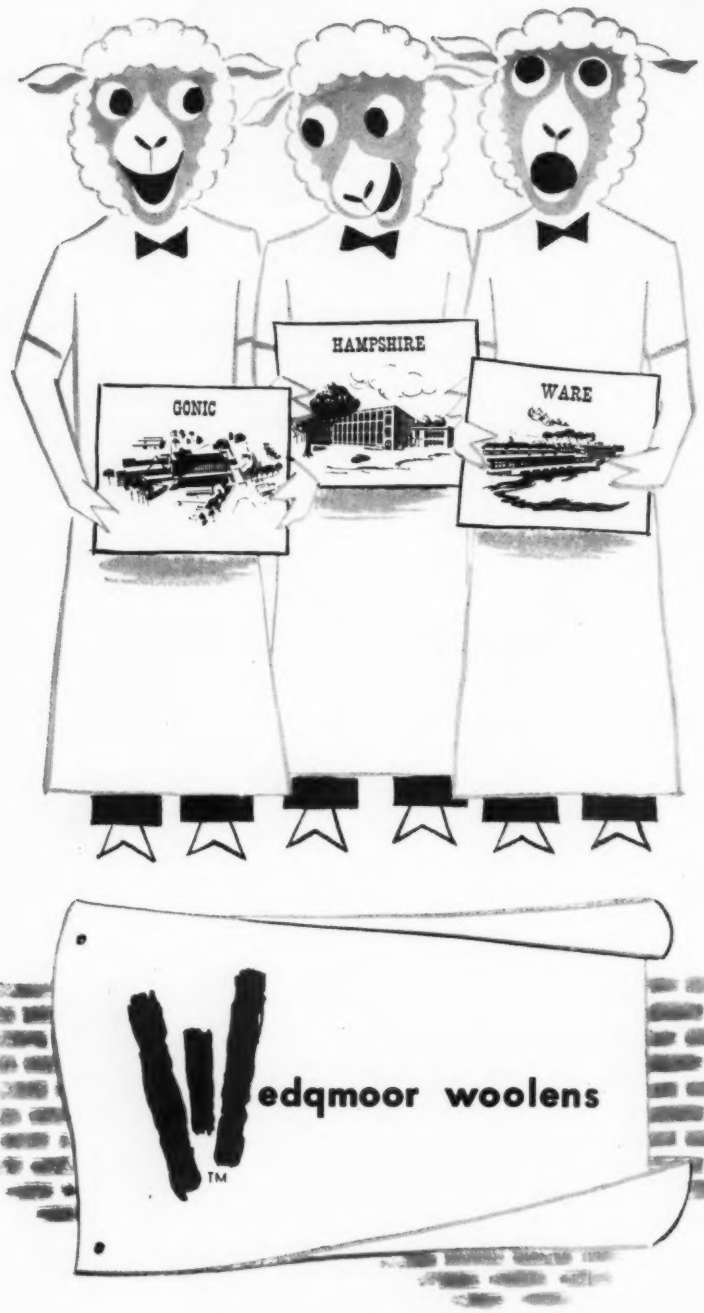

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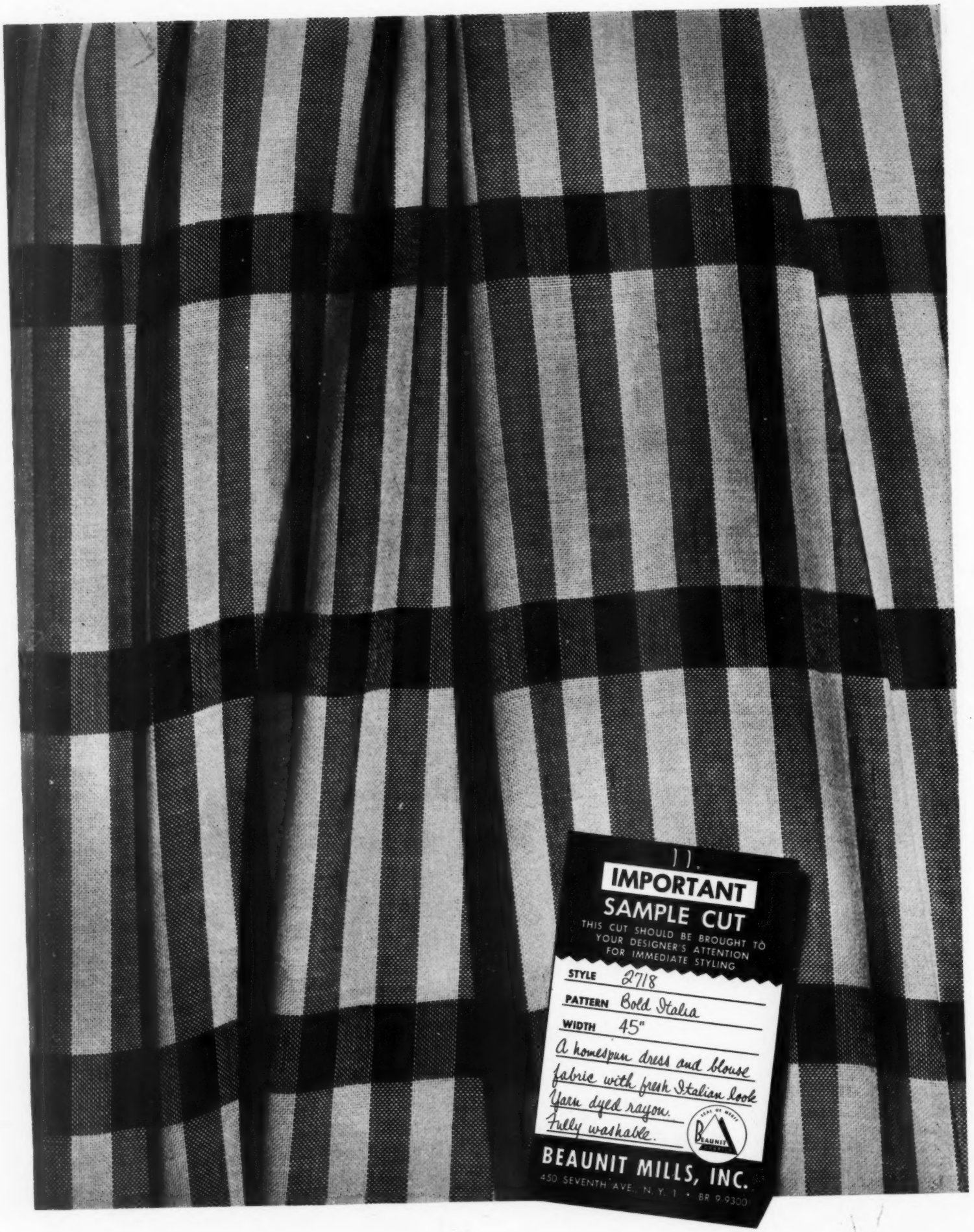
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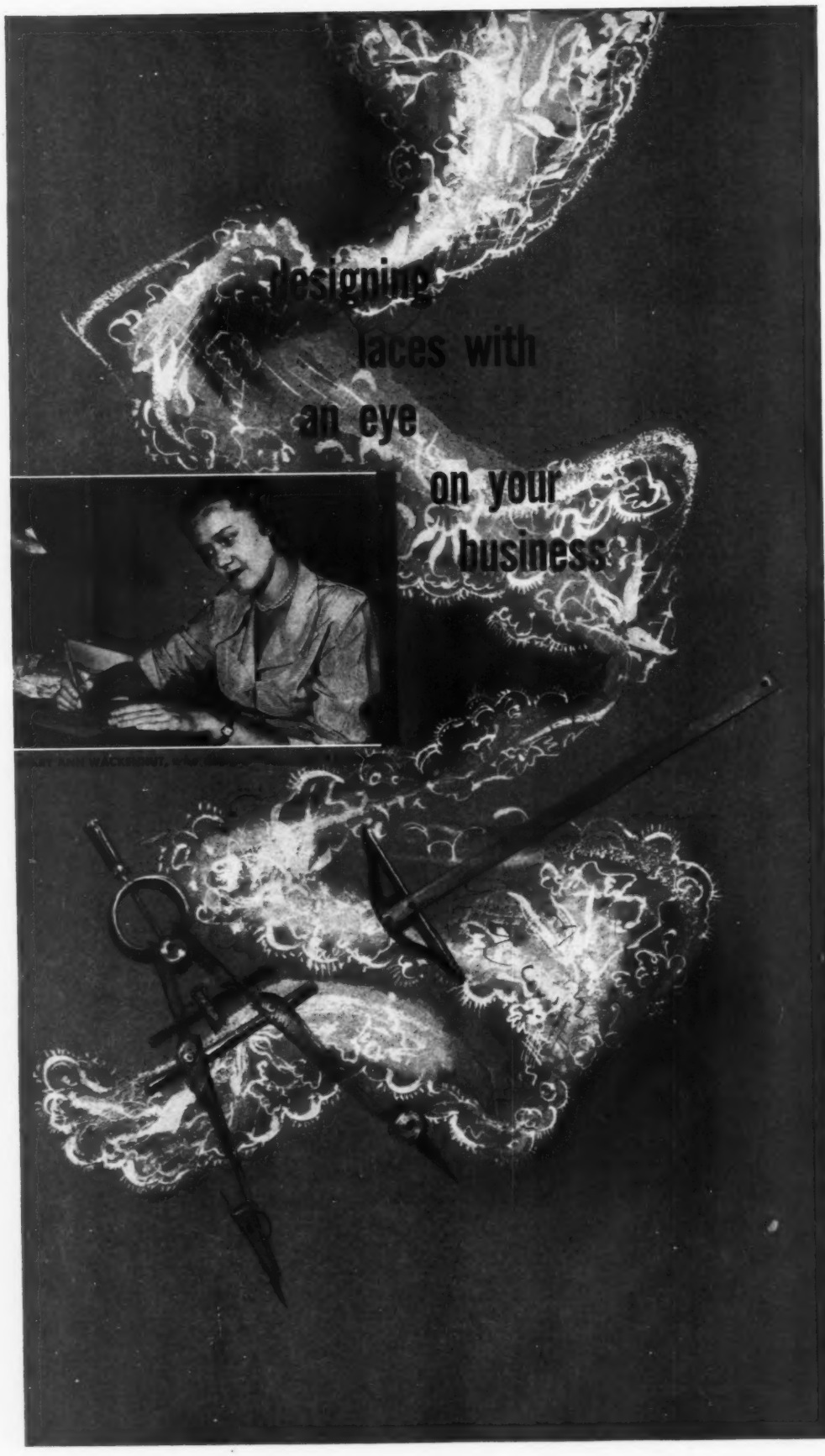

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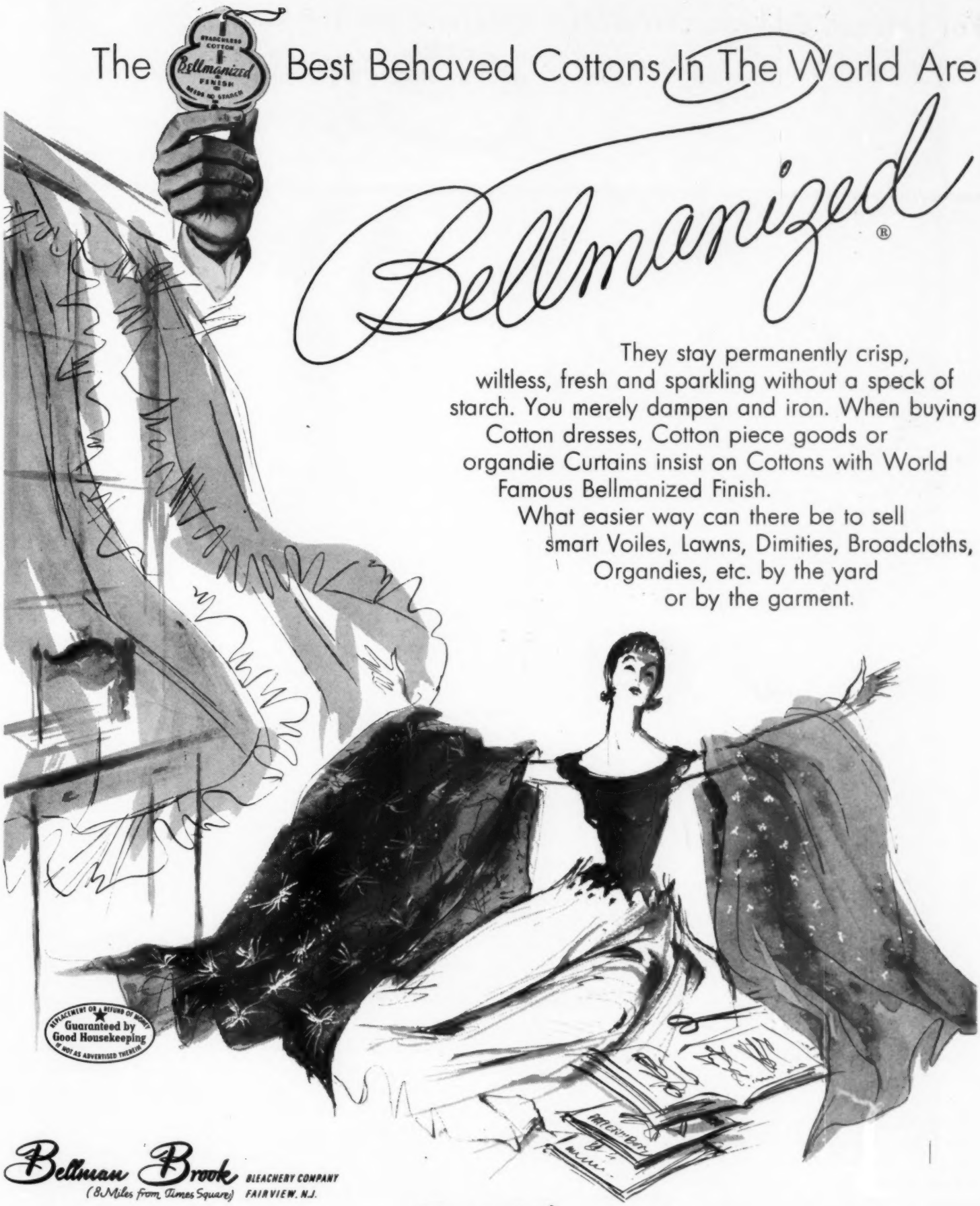

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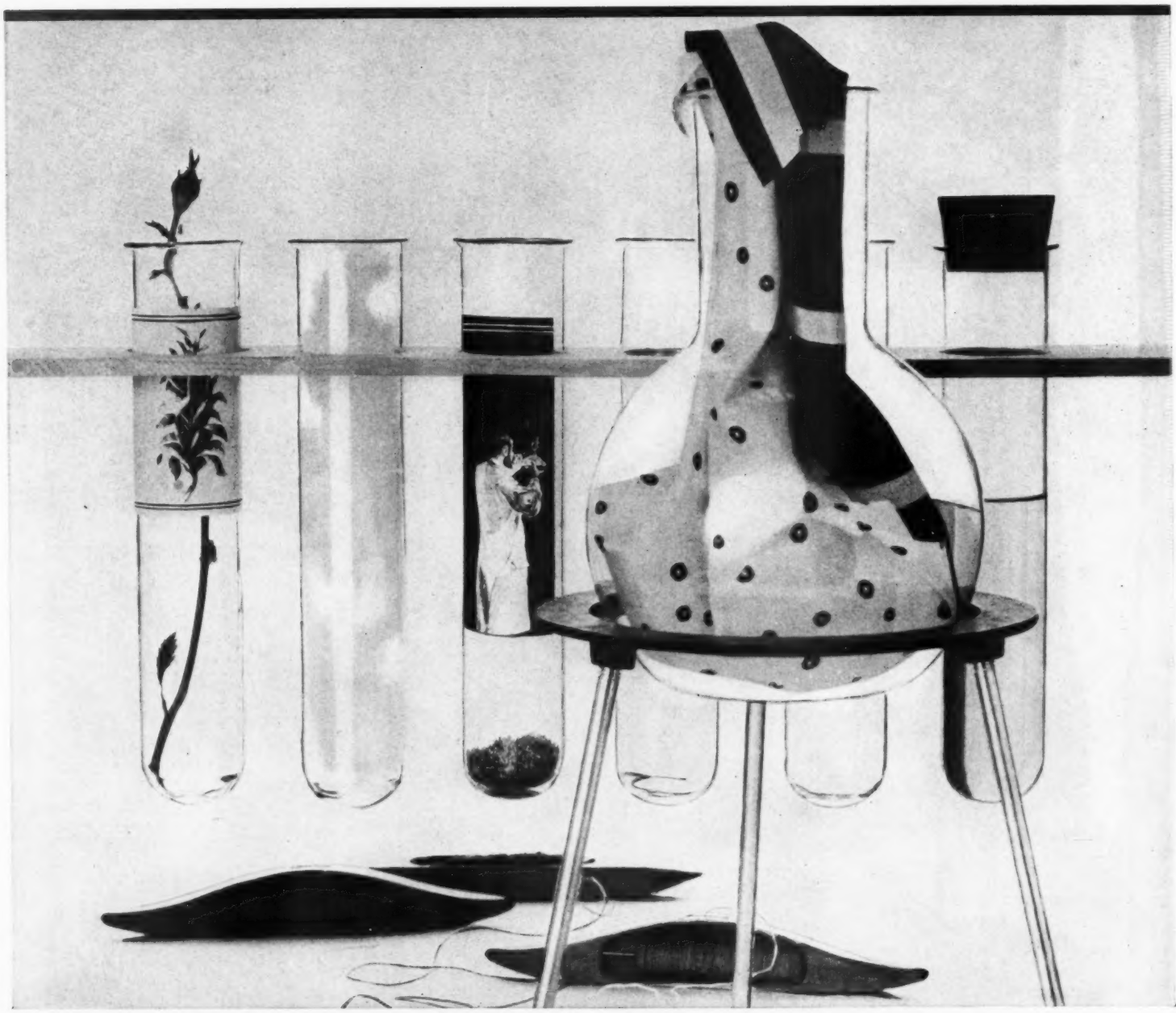

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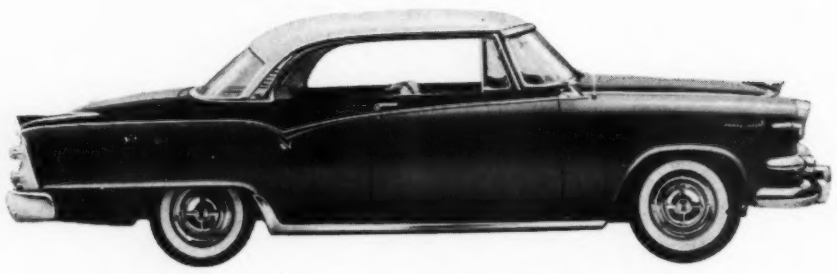

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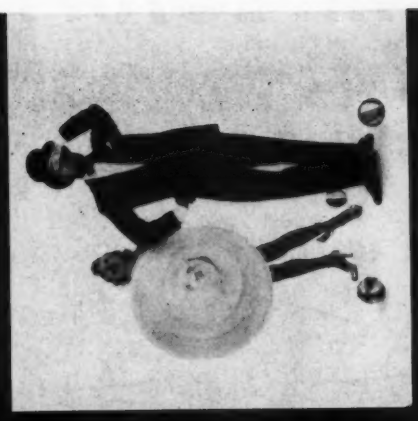

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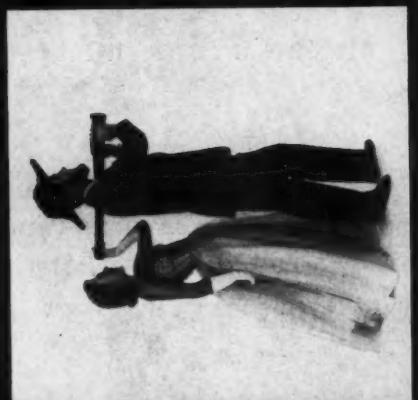

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d. d. and leslie tillett
design HANORA'S
100% pure sheer wool prints
MOYEN AGE COLLECTION on

"WISP O' WOOL"

d.d. and leslie tillett

Unique in the fabric world is the fame of the Tilletts for their mastery of the art of exquisite wool prints. Leslie Tillett's experience is steeped in the traditions established by his family mill in England. Painstaking research preceded the creation of the Moyen Age Collection for HANORA. It ranks as their most brilliant achievement.

Now, for the first time, HANORA produces an extraordinary printed fabric – 100% sheer wool, Sanforlan (won't shrink out of fit), wrinkle-free, color fast – and priced for wide distribution throughout the fashion apparel world.

In their quest for exceptional patterns and colors, the Tilletts focused on the Fourteenth Century for inspiration. They explored the storied master works of the Moyen Age – exquisite designs of rich medieval flavor in colors of rare subtlety.

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Because there is no fabric or fiber that dyes as magnificently as wool, the colors in "WISP O' WOOL" will prove a breathtaking experience for designer and consumer alike. The hues vary from two-tone effects to combinations of six colors.

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ABOUT SOME OF THE PEOPLE WHO READ AMERICAN FABRICS

A look into the circulation files of* AMERICAN FABRICS, *together with an analysis of classifications of readers.

Many of our friends have expressed agreeable surprise when they chanced to come upon American Fabrics subscribers not only in the high places of manufacturing and retailing, but in places where they did not expect to find American Fabrics. People have told us of seeing copies in the homes of heads of many of the country's greatest corporations . . . in the libraries, classrooms, and reference rooms of leading universities and training schools . . . in foreign countries on every continent. To bring to life in numbers the vibrant, vital readership and influence of American Fabrics is difficult. But the following analysis, we believe, can be useful to those who wish to get an all-over view of America's key textile publication. In presenting these figures, we have felt it necessary to present a few accompanying comments on an audience which is responsible for making the major textile buying decisions in this country.

In the retail field
. . . 6,007

American Fabrics is read and studied by 6,007 retailers, merchandise managers, buying executives, store presidents, and training department executives in some of the finest and largest retail and department stores of America. For many of the larger stores from three to twenty yearly subscriptions are entered. A cross-section of American Fabrics subscribers in retail establishments includes: *Lord and Taylor, Saks Fifth Avenue, Neiman-Marcus, Bullock's, J. L. Hudson, L. S. Ayres, Marshall Field, Filene's, Jordan Marsh, Higbee, Wanamaker, Auerbach's, Miller and Rhodes, Halle Brothers, W. & J. Sloane, Roos Brothers, Frost Brothers, McCutcheon, Crowley Milner, Macy's, Hartzfelds, The May Company, Famous-Barr, Stix, Baer & Fuller, Scruggs-Vandervoort, Shillito's, Kresge, Joseph Horne, Gimbel Brothers, Frederick & Nelson, Davison-Paxon, Bonwit Teller, Hess Brothers, Lerner Stores, Rogers Peet, Brooks Brothers, Z.C.M.I., Abraham & Straus, Howard Stores, City of Paris, J. W. Robinson, I. Magnin, Eaton of Toronto, Lane Bryant,* in fact every important store without exception.

In the field of fashion manufacturing
. . . 5,480

American Fabrics is read, studied, and guides the buying decisions of some 5,480 top manufacturers of men's, women's, and children's apparel. A cross-section of American Fabrics subscribers in fashion manufacturing includes: *Philip Mangone; Maurice Rentner; Handmacher; Jantzen; Henry Rosenfeld; Duchess Royal; Kaylon Company; Cluett Peabody; David Crystal; Baker Clothes; Printz Biederman; Wragge; Strutwear; Munsingwear; Alligator Company; Hart, Schaffner & Marx; Reliance Manufacturing Co.; Society Brand Clothes; Richmond Brothers; Wembley; Palm Beach; Hathaway Shirts; Marlboro Manufacturing; Forest City Manufacturing; John B. Stetson; Gottfried Company; Kickernick Company; Farrington Manufacturing; Adelaar Blouses; Rhea Manufacturing; Jamison; Junior House; Manhattan Shirts; Kenneth Tischler; Rosenau Brothers; Higginbotham, Bailey and Logan; Susquehanna Waist; Baumann Brothers; M. & D. Simon; Louis Tabak; Donnelly Garment Co.; Gernes Garment Co.; Lang Kohn; Justin McCarty; Nardis; Lorch; American Golfer; Ben Zuckerman; Mary Muffet; Beau Brummell; Harford Frocks; Dede Johnson; Carolyn Schnurer; Phillips-Jones; Shirtcraft; Clopay Corp.; Craig Manufacturing; Catalina; Witty Bros.; Ben Reig; A. Stein & Company.*

In addition American Fabrics has been repeatedly called first choice among all publications with many top designers and decorators. The following great designing names are included among our subscribers: *Dorothy Draper, Dorothy Liebes, Carolyn Schnurer, Bonnie Cashin, Philip Mangone, Adele Simpson, Maurice Rentner, Bob Fatherly, Anne Fogarty, Pahlmann, Kiviette, Bernard Newman, Tina Leser, Claire McCardell, Alex Colman, Montesano, Jo Copeland, Hannah Troy, Howard Greer, Larry Aldrich, Sophie of Saks Fifth Avenue, Brigance, Clare Potter.*

In the field of industry,
. . . 2,840

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****Perhaps you, or someone you know, would like to receive American Fabrics regularly. A subscription — $12.00 for one year (4 issues) — $20 for two years (8 issues) — will, we believe, give any person with creative interests in any related field a full measure of value.*

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an indispensable textile guide by almost every leading industrial fabric user, American Fabrics is subscribed to by special categories of textile-minded organizations including: *United States Bureau of Labor, United States Department of Agriculture, United States State Department, Ice Follies Costume Department, Connecticut Mutual Life Insurance, California Apparel Designers, Hosiery Research Council of England, Silk and Rayon Users of England, United States Information Center of Helsinki, United States Embassy in Cairo, The Shah of Persia, Council of Industrial Design of London, Department of Industry & Development of Canada, United Artists, 20th Century Fox, Warner Brothers, National Coat and Suit Industrial Recovery Board, National Broadcasting Co., Columbia Broadcasting Co., Atlantic City Centenary Association, Thomas Cook and Sons.*

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☛ *We call attention also to a special list of 750 foreign subscribers to American Fabrics. Many of these subscriptions are entered despite currency difficulties by directors of important foreign organizations.*

MANY PEOPLE have inquired why American Fabrics makes practically no effort to get more members. Because of the very nature of the book, we cannot produce more than our limit of 19,000 copies of each number. We have felt that we can best serve those people who have a real need and use for American Fabrics. We have never attemped to "sell" or tempt prospective subscribers with special offers, etc. The past has borne out the fact that people who subscribe because *they want* to — not because *we want* them — are the best subscribers. We ourselves are stimulated, encouraged by the responsiveness and the high level of editing which our subscribers demand. And it is our belief that only an interested, responsive audience can serve to inspire a publication like American Fabrics.

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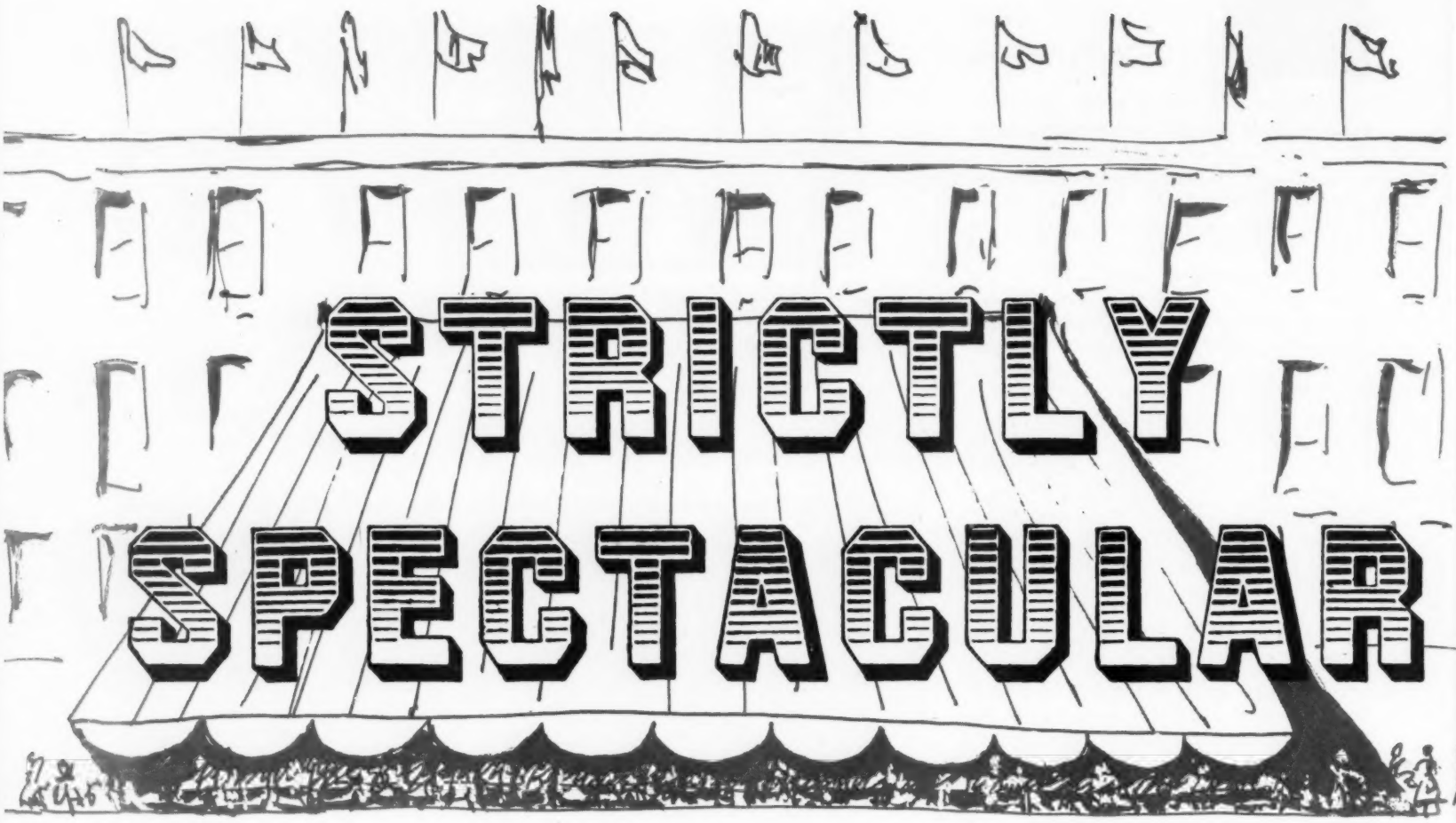

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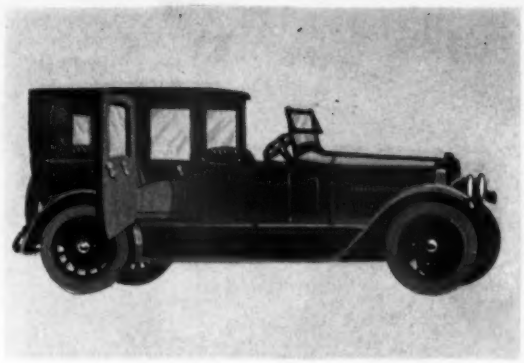
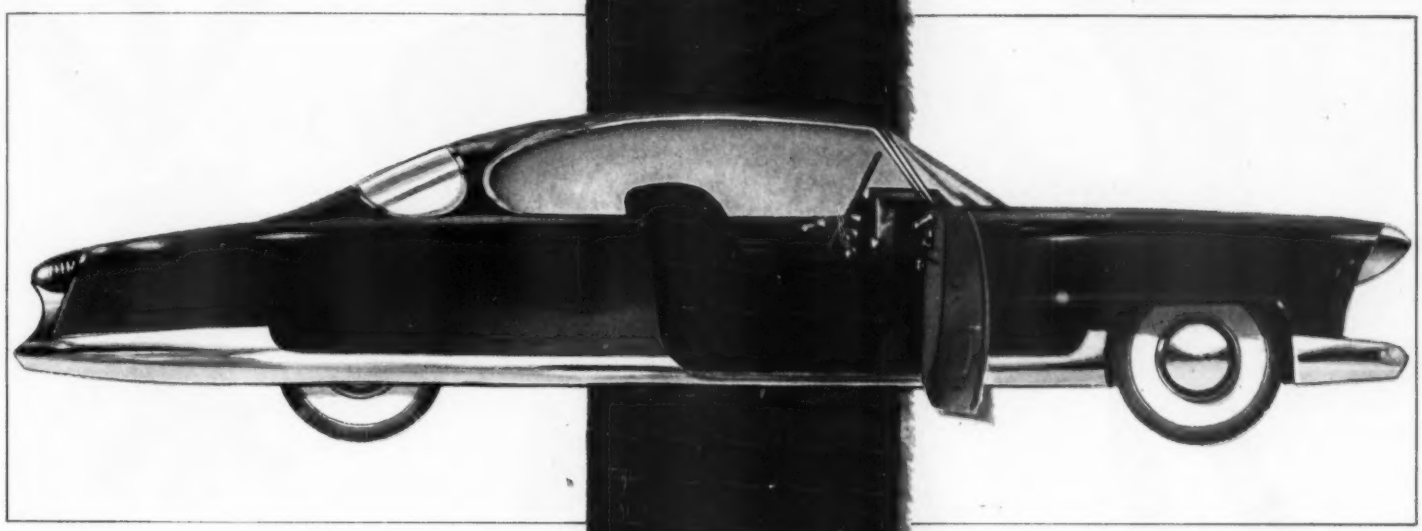


Do you remember this colorless upholstery?

Today, automotive stylists use color for all it's worth—and it's worth plenty. As in the hard-top model illustrated, the body sets the pace for smart color-engineering of upholstery and the whole visible interior.



The last word in cars is COLOR

... because it's first in the customer's mind. The public wants color and the automotive industry gives it to them. In fact, manufacturers of fine cars now have their designers working with Chatham's Design Department to produce beautiful color-coördinated styling, so that today's cars are the most colorful ever made.

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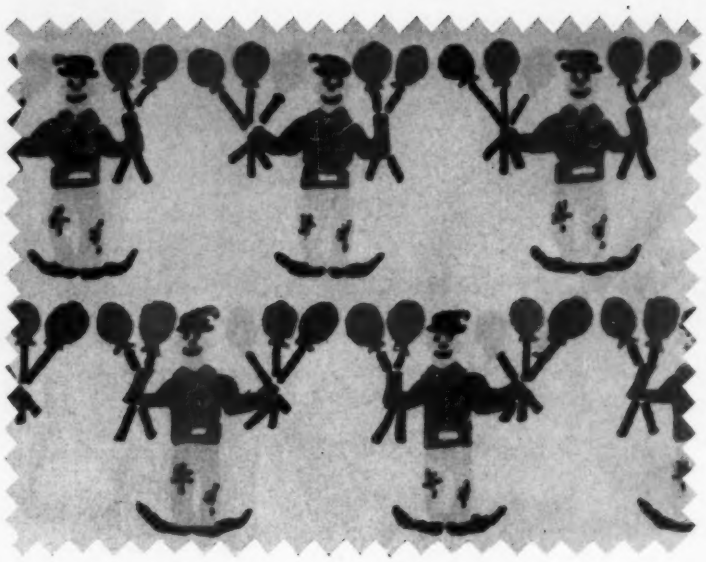
Black and white reproduction of painting by a nine-year-old girl which inspired Fluegelman's Balloon Man pattern



Balloon Man blouse and skirt by the Farragut Co.

Zoo Pattern dress by Youngland

Young-in-Art prints

Fluegelman's imaginative new
cotton prints for children's wear
in crease resistant • stabilized

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The accent is on youth in Fluegelman's delightful new group of "Everglaze" printed cottons, inspired by original children's paintings and especially designed for children's apparel. Through a special arrangement with the Brooklyn Museum, where art classes for children are conducted regularly, Fluegelman selected a group of children's paintings as the basis for their Young-in-Art series. Characterized by gay, original designs and a new, natural fabric look, these enchanting prints have outstanding crease resistance, dependable resistance to shrinkage and stretching, and all the other easy-care "Everglaze" ways. The four charming patterns—Maypole, Zoo, Balloon Man, and Flowers—are being featured in the spring lines of leading children's wear stylists, and are also available by the yard in fabric departments everywhere.

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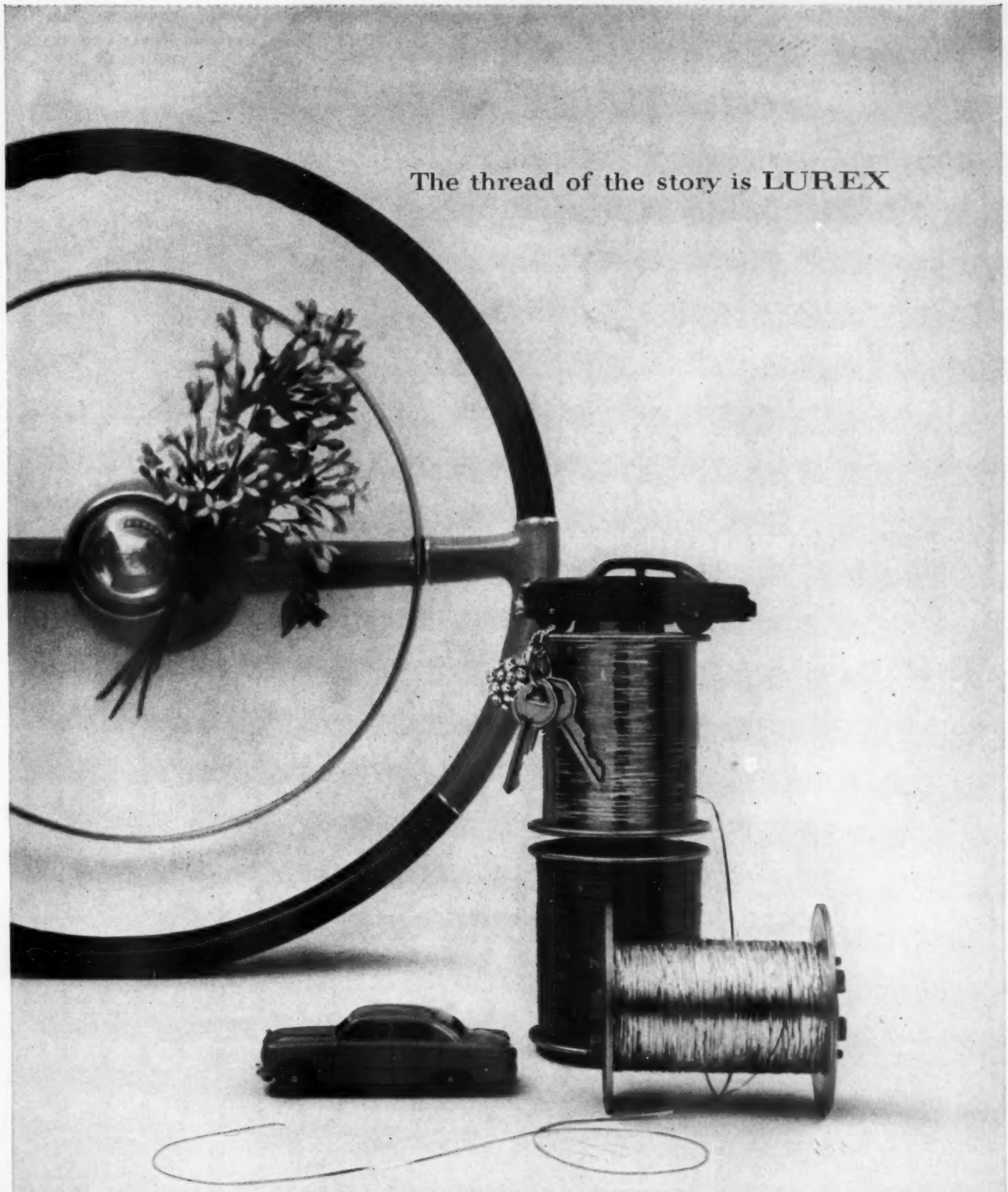

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The CREATIVE APPROACH

is the shortest distance to the

POT of GOLD...

IT CANNOT BE DENIED that a man can make a living imitating others — but who calls that living? Besides, people can get very sick of imitations and routine performances. Many a fabric has found its way to the bargain basements for the simple reason that it imitated a style which was on the way out. The funny thing is that there is actually less risk in creating something new than in copying something popular in the past.

The most deadly thing in business is to do the same old thing in the same old way. This applies not only to making the same old fabrics in the same old styles, but also to grinding out the same old ads with the same old illustrations and dishing out the same old sales talk with the same old pleasantries and persuasions.

▸ ▸ ▸

Mere change, however, is not the answer. There is a lot more to the creative approach than to throw out everything old. The new numbers may be just as imitative and hackneyed and pedestrian as the old.

What then is the creative approach? How can it be defined? That isn't so easy. In fact there is no ultimate definition, any more than there is an all-inclusive definition of poetry. It is a very personal matter. Everybody has his own feeling about poetry, his own definition. Similarly, no two thoughtful individuals will define the creative approach in the same way.

▸ ▸ ▸

We know it is a chronic dissatisfaction with things as they are and a restless urge to make them better. It is a belief that nothing is so good that it cannot be improved, or so smart that it cannot be made smarter. It is an irresistible instinct to build something or make something or do something that has never been built or made or done before. The fact that the same motif or color may have been used in Colonial days or in the Inca era makes no difference, provided it is used in a new connection and with a new feeling, as part of a project to create for today's needs rather than to imitate the past.

▸ ▸ ▸

No industry is more utterly and completely dependent upon the creative approach than the fashion industries. With it, their horizon is limitless; without it, they can't even get off the ground.

The creative approach is not confined to any price bracket. The cheapest dress, the most ordinary low end fabric, no less than the costliest, can be a creation. There is no price tag on good taste. It need not cost more to be creative than to be imitative, and the results are infinitely more rewarding. There is no greater guarantee of a sound and successful operation in all branches of the fashion, decorative and industrial fabrics industry than the free and unrestricted application of the creative approach.

PLEASE TURN...

One of the most exciting moments of the year...

HAUTE COUTURE... the place where the creative approach is most discernible...

Collection time in Paris is perhaps one of the most exciting moments of the year, not only for the buyers who arrive from all parts of the world, but for those behind the scenes where, I think, even more excitement is stored within the tiny workrooms. The tailors and dressmakers who have labored for months on their particular assignments appear for the rehearsal with almost as much stage fright and excitement as an actress on opening night.

At the House of Lanvin-Castillo, the Countess de Polignac, the daughter of Jeanne Lanvin, is tense, watching carefully each detail with pencil and pad in hand, in the same manner as her mother. Castillo, the creator and designer for the house, calls for each model in turn, and close at her heels follows the tailor or dressmaker responsible for the particular garment. The garment may be too short, too long, too tight, or Castillo may feel that the dressmaker has not translated his ideas into the creation he originally visualized. Should this be the case, the entire garment is destroyed, an act often charged

with dramatic tragedy, not only for the creator but also for the maker.

When a costume is approved by Castillo, it is up to the mannequin to translate in her attitude, her walk and her facial expression the designer's intent and the part that this costume will ultimately play for the consumer. It takes something more than a beautiful model to play this role, and usually a mannequin of this caliber has dedicated her life to her profession. She gets a genuine thrill if the dress is one that she wears well and moves easily with. She can then make her audience feel that this is her dress and she is part of the whole. This effect is the aim of Castillo who studies his mannequins carefully and builds each design for a particular model.

(please turn the page)

The Countess de Polignac and Castillo, designer and creator for the firm, discuss each model in turn...

HAUTE COUTURE...

THE FABRIC HOUSES are the backbone of the haute couture. In most cases, they trace back many generations, and have museums of their own which they use to evolve what Paris has always been known for—unusual and charming materials.

Months before the designers start to think of new collections, the fabric people are busy evolving new materials, delving into the past for inspiration, and working with present-day methods to produce the most beautiful materials possible. At length they present their efforts to the different couture houses for their selection, and this is where fashion begins. The fabrics will inspire the designer and influence his general concepts of the silhouette he will offer. The trend of his thoughts will be translated into the materials he selects from one of the many fabric houses.

Then, of course, all the belts, buttons, jewels, bags, umbrellas, etc., must be reviewed to obtain the latest and most chic details to complement the new costumes. Months of study, elimination and culmination of ideas are required for the mere preparation of a collection, and the cost is often breathtaking.

FINALLY, THE DAY OF THE first rehearsal arrives. This is packed with nerves and hair-raising events. The mannequin for whom the clothes have been made has fallen ill and no one has the same measurements. What to do at this late hour? The midinette who has had one last day to put the finishing touches on her dress assignment has the jitters, and the doctor has to be called in to calm her down. The printer brings the program to the house still wet for the last corrections. The designer and his assistants are weary of the up-to-midnight rehearsals, showing the manne-

The fabrics will inspire the designer and influence his general concepts...

Of course, all the belts, buttons, jewels and so on must be reviewed, and months of study are required for the preparation of a Collection...

... showing the mannequins how to wear the clothes ...

... and how to show the complete costume, taking the coat or jacket off ...

quins how to wear the clothes, the stance to take, the length of time to show each costume, how to walk through the different salons. The models must also know where the important members of the press will be sitting and how to show the complete costume, taking the coat or jacket off and replacing that part before entering the next salon. *(please turn the page)*

Castillo gives a last critical look ...

AT LAST THE DAY ARRIVES. It is 10:20 in the morning and Nadine, who is to model the first dress, has not arrived. She lives in the country and her train is late. The designer has already taken two Dramamine pills and decided that Nadine will not show up. Everyone rushes to the street to see if they can spot her coming from the Metro entrance. Alors! She is seen. As she mounts the steps she begins to disrobe, and by the time she is in the house her dress has practically been torn from her. The first show dress is slipped over her cold and nervous body, the hat pinned on, make-up applied by the artist, and at the stroke of 10:37 she starts the show, appearing calm, well-poised and with every assurance that she has lingered hours over her bath and her dressing.

The press seems pleased, the designer sighs, and the show is on. After that, all goes well. The models tarry in front of the press, yet the moment they make their exit they dash madly to the dressing room where assistants tear the clothes off their backs, apply more make-up, add accessories to the costume in assembly line fashion, and they are ready for the next round.

The first mannequin is the bravest of all. She sets the tempo for the entire showing—all depends on her. If she is timid, the press is quick to realize she is not sure of the collection. But if she comes out with great assurance and the smile that wins the public, the rest will be easy sailing. The tenseness of the press is the hardest

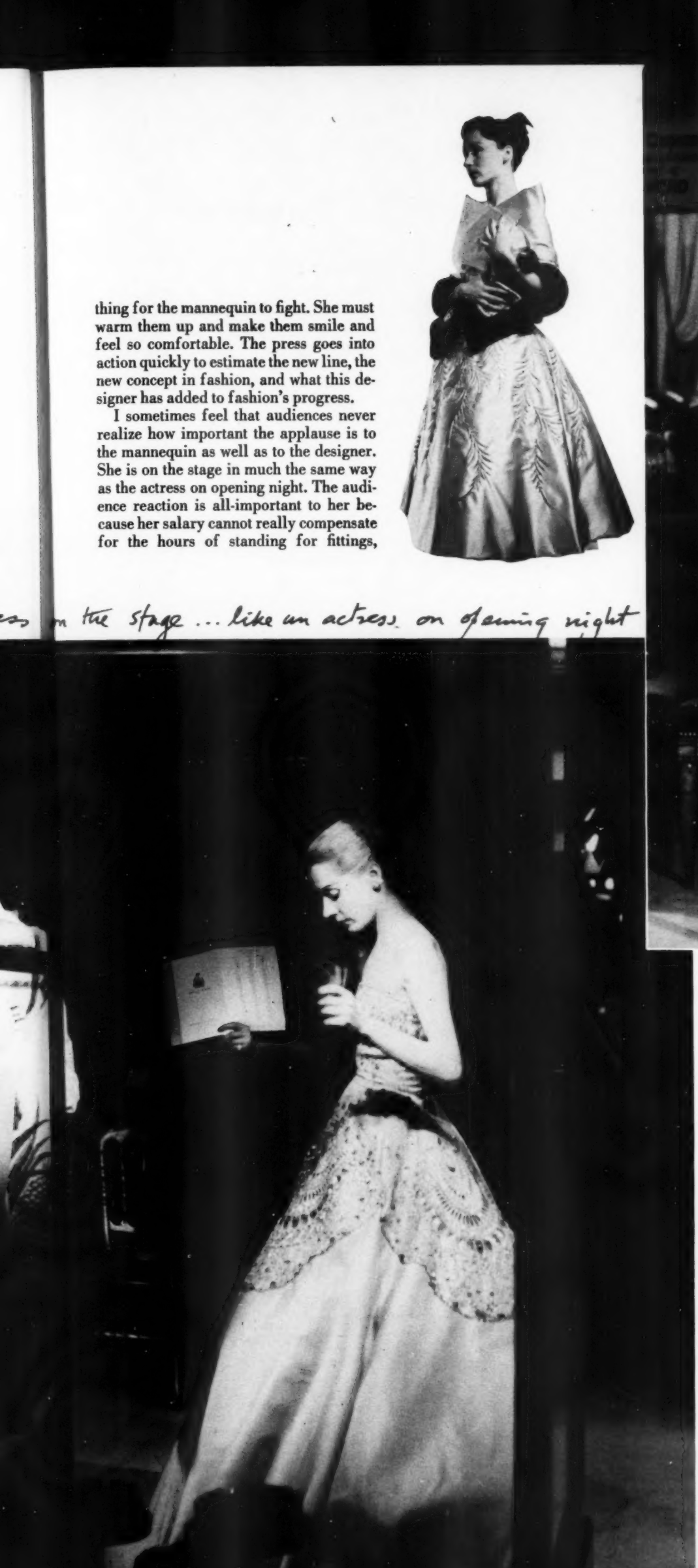
The models tarry in front of the press

HAUTE COUTURE...

thing for the mannequin to fight. She must warm them up and make them smile and feel so comfortable. The press goes into action quickly to estimate the new line, the new concept in fashion, and what this designer has added to fashion's progress.

I sometimes feel that audiences never realize how important the applause is to the mannequin as well as to the designer. She is on the stage in much the same way as the actress on opening night. The audience reaction is all-important to her because her salary cannot really compensate for the hours of standing for fittings,

...on the stage ... like an actress on opening night



The Countess de Polignac ... watching carefully ...

weeks of maintaining the exact same weight. She makes sacrifices because she loves clothes . . . loves the excitement of wearing the new line . . . believes in the designer . . . and because it is Paris and she will have the applause of the press.

The showing comes to an end. The designer disappears. Everyone seems less burdened with nervous tension, and we stay up all night to see what the press has to say. After that the show is repeated every afternoon, and the buyers appear to place their commitments for new models which will be sent to all parts of the world. In some cases the designs will be translated in a matter of weeks and then the whole cycle begins once more. The designer must begin again to think of what he will do for the next collection. The march of fashion goes on!

PHOTOS AND STORY BY PETER FINK

Fabric Design Inspiration is Everywhere

Youngsters' paintings provide print designs for cottons styled for children's apparel.

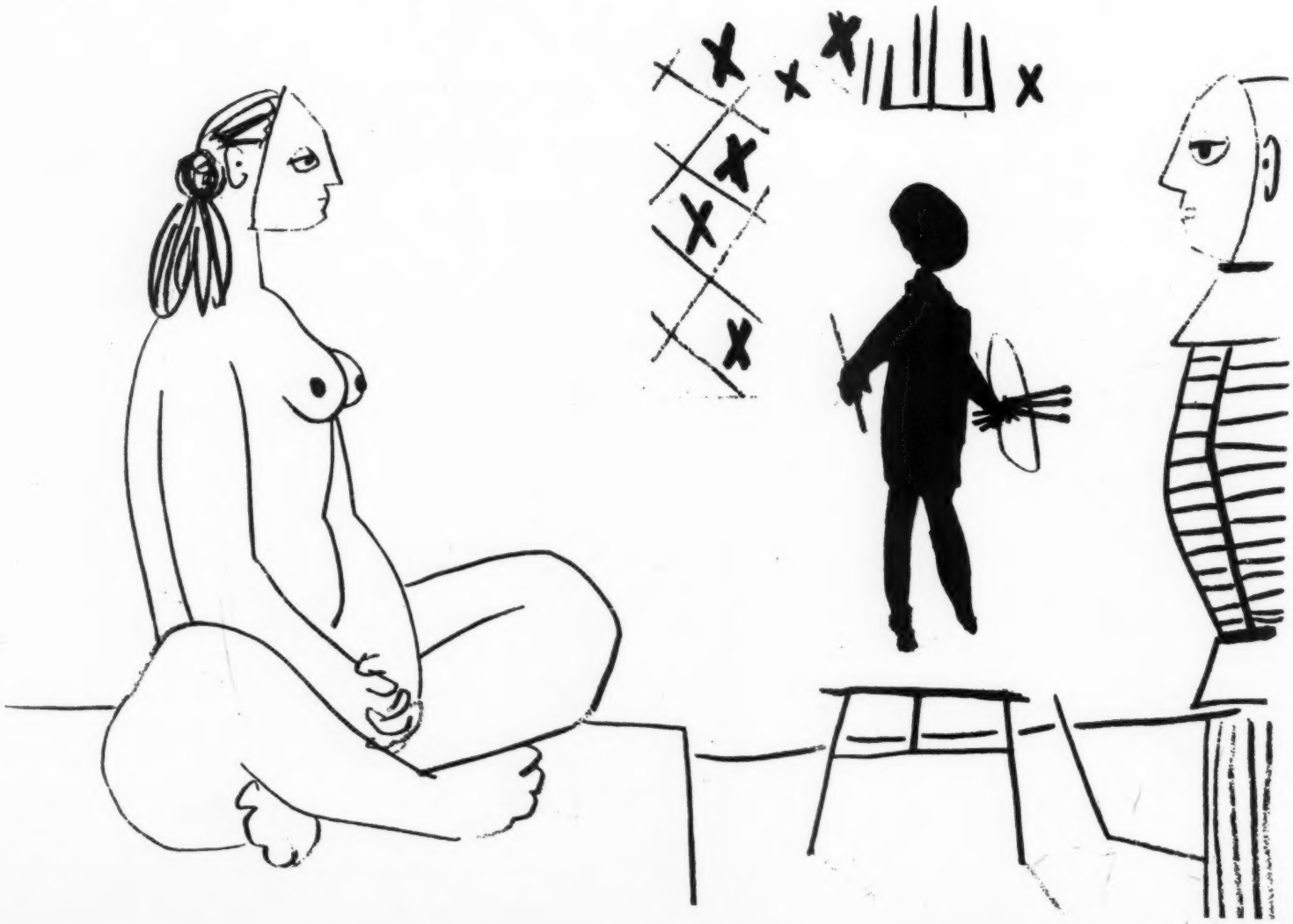
BACK IN THE VERY first issue of American Fabrics, we stressed the fact that inspiration is everywhere. In quest of ideas, designers will go to libraries, to museums, to Europe, Asia and Africa. But it often happens that the desired new approach or fresh idea can be found in an overlooked corner.

The print designs on these pages are a case in point. Here, the children furnished the designs for cotton print fabrics which will go into children's apparel. From the regularly-conducted art classes at the Brooklyn Museum, paintings by eight and nine year olds were selected for reproduction on fabric.

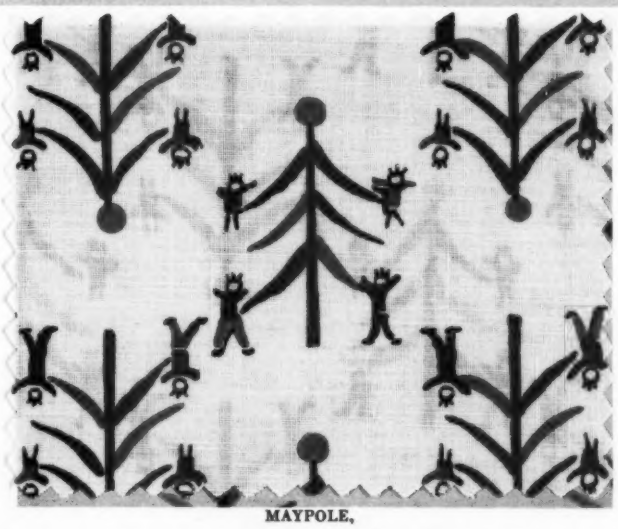
Simple and direct, these prints achieve warmth and appeal through their simple creative quality and childlike naivete of expression.

The prints are available in Everglaze cotton fabrics with a firm hand but no gloss, under the name of Young-in-Art prints by N. Fluegelman and Co. The fabrics are wrinkle-resistant and will preserve their gaiety and charm despite the children's active romping.

Picasso in his art opens a door which allows free communication between the art of children and the designs of modern art.



In the first issue of AMERICAN FABRICS *attention was called to the value of design inspiration as a potential creator of profits. Below are illustrated some prints for children's wear designed by the children themselves. Prints are available in a variety of color combinations.*



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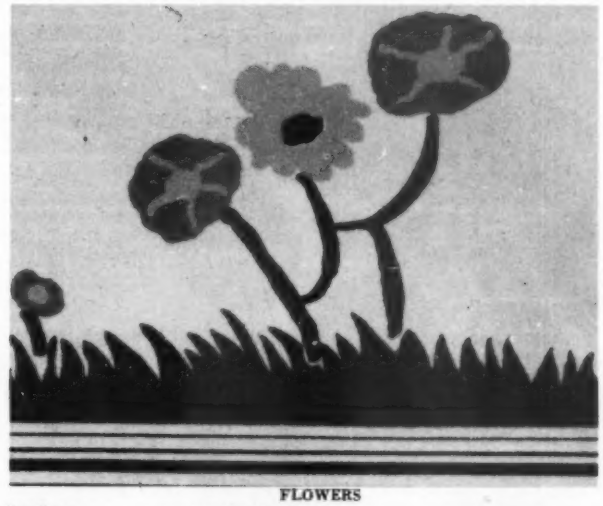

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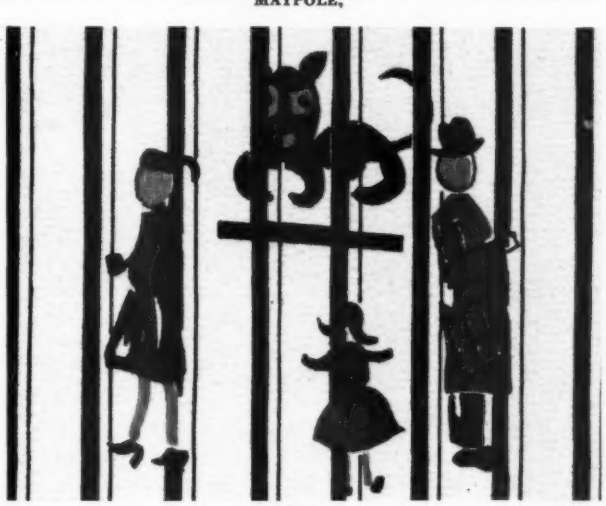

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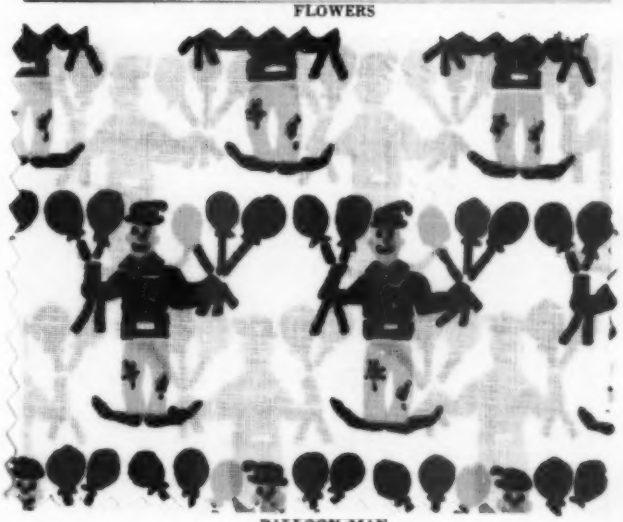
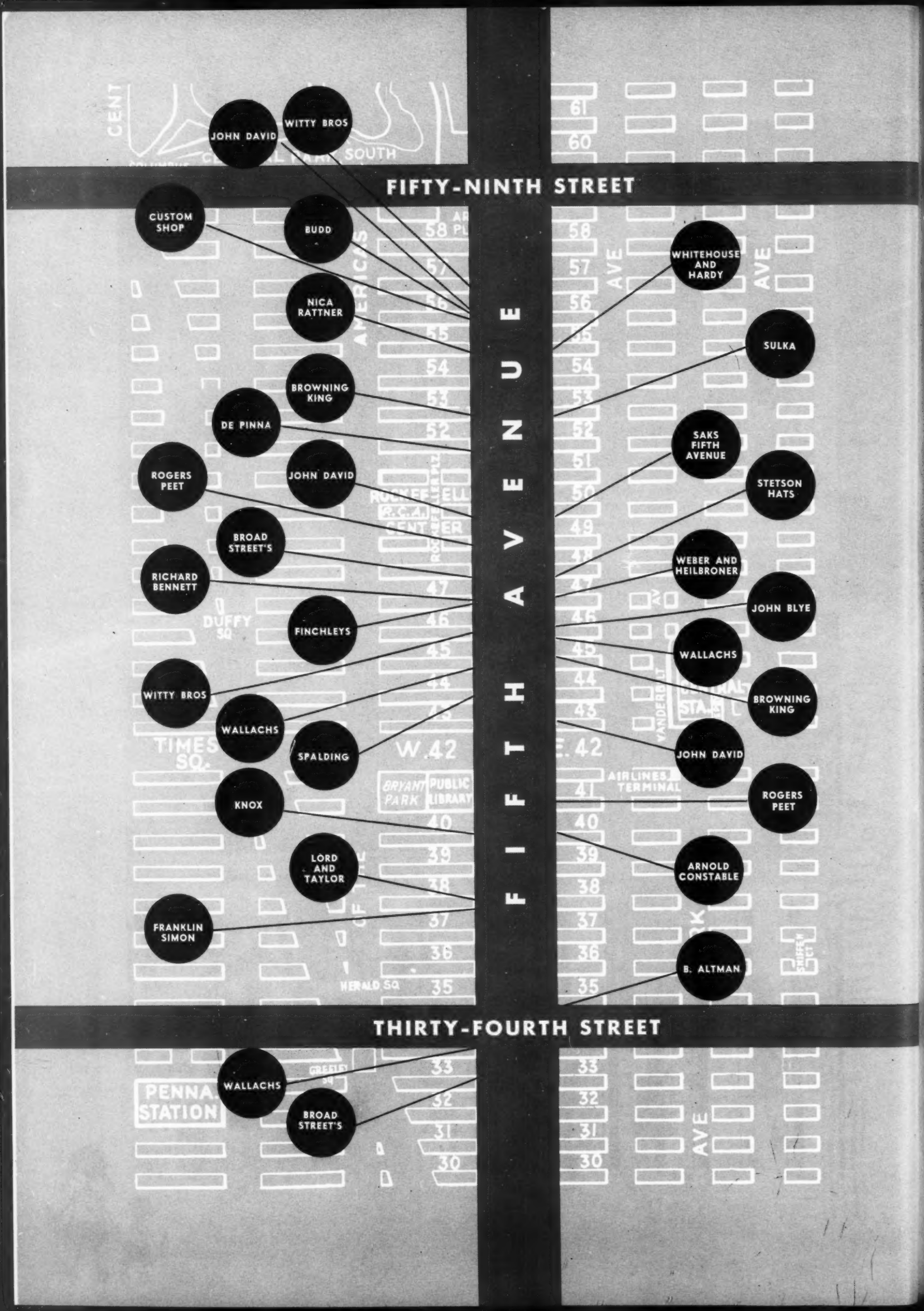


BALLOON MAN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The NEW MIRACLE MILE

Men's Fashions Acquire a Great Show Window and a Powerful New Ally in the Fight to Increase the Business of the Men's Apparel Industry

WHAT IS THE MOST TALKED ABOUT piece of retail real estate in America today? Is it a new development? Is it one of the famed suburban shopping centers that are popping up all over? Not necessarily. Good old Fifth Avenue in New York, from the Empire State Bldg. to Tiffany's, or from 34th to 57th Street, is as much the talk of the trade as the most brazenly touted Johnny-come-lately. For that is the site of Miracle Mile.

The unvarnished facts of the case are that the men's wear industry has just about taken over the choicest part of our country's greatest street of stores, thereby acquiring a show window that is nothing short of magnificent. Thirty-two men's stores make up this gala array, eight of which are practically brand new, including two still under construction. If an odious comparison is permissible, this rivals the number of saloons in the corresponding blocks on Third Avenue.

Be it noted for the record that Fifth Avenue has not siphoned off a single one of the Madison Avenue men's shops, whether small or large. In fact, while the New Miracle Mile was in the making there were some interesting, though not extensive, additions to the already formidable array of haberdasheries on Madison.

Since Sixth Avenue established a precedent by having its name changed to the Avenue of the Americas, one of the local pundits wants to know why Fifth Avenue isn't renamed "Men's Fashion Boulevard."

The Revolution in Men's Clothing

Of greater interest to the textile industry is the question: Why have the men's stores hidden their light under a barrel so long? Of course there is no simple answer to such a question. Obviously, we are dealing with a big change in men's clothing tastes and habits, of which this unprecedented infiltration of men's stores is but an outward and visible sign.

There was no need for a mass migration to the upper reaches of Fifth Avenue as long as most men, especially the more substantial and successful ones, dressed not only conservatively but as inconspicuously as possible. That was before the advent of shirts in resplendent shades of pink and purple, all the more startling against the new black-tinted suits. That was before the debut of the charcoal straw hat with the pink band — not to mention a self-assertive array of accessories and appurtenances such as fancy vests, giant cuff links, violent colored socks, belts and braces that are positively production numbers. Certainly the staid and stolid men's stores of earlier vintage could not supply the right background for this peacock plumage.

One great force, more than any other, in fact more than all the other forces combined, is responsible for this marvelous metamorphosis, and that, as the greenest salesman will immediately and unhesitatingly tell you, is nothing more nor less than Sportswear. Sportswear spelled with a giant-sized capital *S*. Sportswear in all its numerous ramifications, including cruise wear, beach wear, lounge wear, casual wear, suburban wear, chore wear, hobby wear, week-end wear — even city wear. Today there is no end to sportswear.

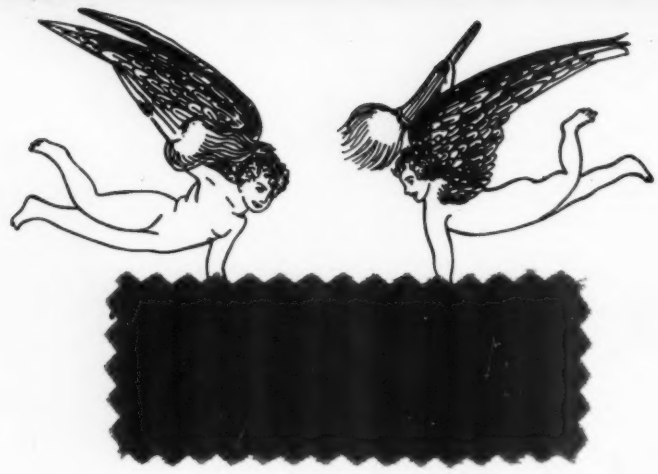
Such is the merchandise destined to fill the glittering show windows that line this Miracle Mile. There will continue to be, as there are now, plenty of suits and coats, too. If you don't live in New York, don't miss 'em next time you're in town.

No Longer Dull and Drab

Men still dress appropriately for business, but they are no longer dull and drab about it. Hence, there will be no more displays of the same old suits, standard topcoats, traditional ties, staple socks. A garment has to have something to say for itself to rate a spot in the new windows: Some special twist in texture or clever splash yarn or unusual color composition in charcoal or what you will.

So much for surface interest in general and style in particular. Fifth Avenue is also set up to take the lead in the gigantic job of selling the American male the new functional clothing: Shrink-proof knitwear, wrinkle- and spot-resistant garments, wash-and-wear attire, easy-care clothing, miracle stretch all-size socks. It is going to take a lot of selling, which also means a lot of *showing*.

Above all, creative thinking will be required by everyone along the line. What's next after the pink shirt? Will it be the new blue? Will it be apricot? Or will it be a group of pastels? Or will there be more patterned shirts? Can the converters and the mills break the tyrannous hold which the white shirt still has on the American business man? Will middle tones replace the blacks in suitings? If so, they will find the new Miracle Mile one of their most powerful allies. Nowhere else in America will you find such ideal facilities for indoctrinating Mr. (& Mrs.) John Public with a true appreciation of men's fashions •



Striped print on four-ounce, all-wool worsted treated by Sanforlan process, crease- and shrinkage-resistant.
By HANORA FABRICS

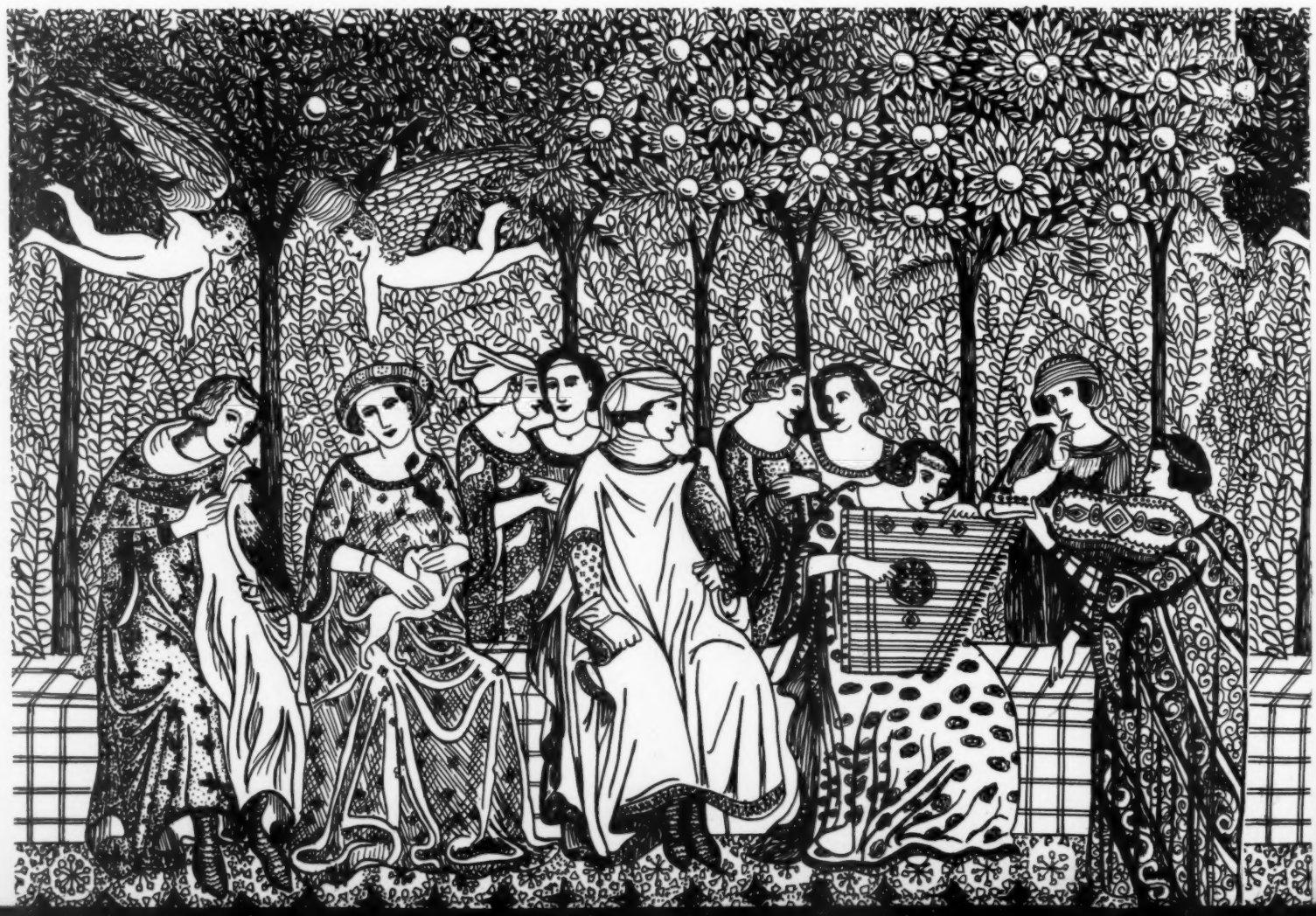
MOYEN AGE... memorandum on a fall print collection

When Hanora decided to establish wool as a basic print cloth, they chose D.D. and Leslie Tillett to design and direct the operation because of the Tilletts' unique experience in printing on woolens. The Tilletts have specialized in this field, and Leslie Tillett's experience goes back many years to his work in the family plant in England.

PRINTED WOOLENS HAVE been established in Europe for generations, but have had fundamental obstacles to overcome here. The Tilletts took these into account when they went to work on the project in their pilot plant in Manhattan.

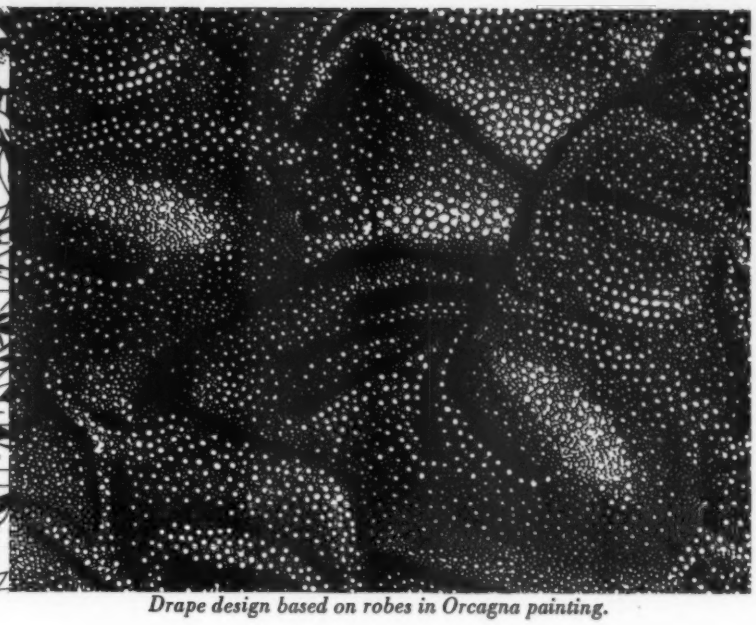
The main object was to produce a dress-weight worsted at a price low enough to insure broad sales. The experience and loving kindness required to achieve this are hard to find here, where there is no wide tradition of sheer woolens, and it is a question of training the entire personnel of a print plan to handle this type of fabric. There was also the problem of overcoming the high percentage of shrinkage usually associated with this fabric. From an artistic point of view, the goal was to create designs which would be distinctly woolen in character.

The project was successfully concluded and a four-ounce pure worsted, 36 inches wide, with a superb hand and drape was produced to sell printed at about $3.00 per yard. The Tilletts worked closely with Cluett, Peabody to adapt the Sanforlan process to the fabric, which bulk tests have proved to have a minimum shrinkage of 2%. Sanforlan also enhanced the built-in crease resistance of the superfine



LEFT: *Over*

Orange grove, inspired by upper part of painting.



Drape design based on robes in Orcagna painting.

merino yarns used for this worsted fabric.

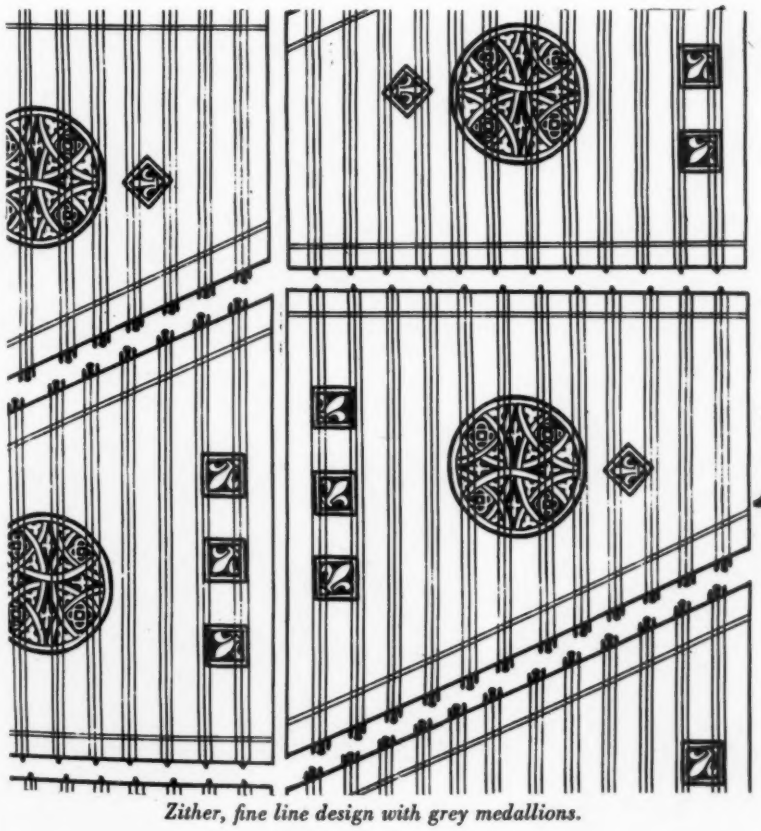
The medieval period was chosen for design inspiration as having a close affinity to wool, and a collection of more than twenty-five patterns was created ranging from the extremely simple to the simply extreme. The patterns are primarily for women's wear and over-the-counter goods, with a group especially designed for men's wear.

Since wool, the most absorbent of all fibers, has an affinity for more dye-stuffs than any other fiber, the Tilletts have used color lavishly, and many of the prints run to more than six-color combinations. All the designs in the collection provide a good background for color.

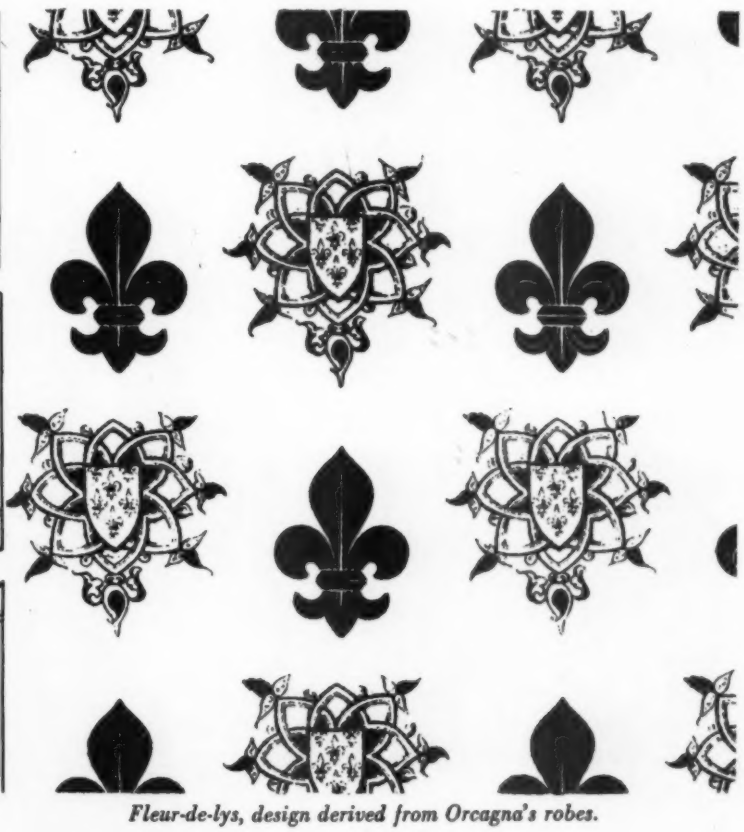
The medieval theme proved broad and flexible enough to provide the source material for almost every kind of pattern, from the simple, one-quarter inch, faintly two-tone stripe to an eight-color scenic bayadere. A single fourteenth century fresco by Cioni was used as a base for more than ten patterns, with design names such as:

orange grove
falconry
hunting stripe
and
gown drape

In addition to these, there is a whole group which derives its inspiration from thirteenth century needle work, and another group inspired by playing cards of that century.

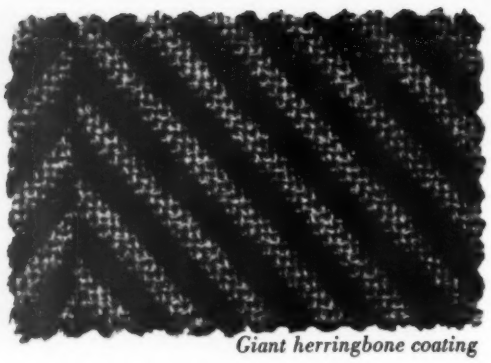


Zither, fine line design with grey medallions.



Fleur-de-lys, design derived from Orcagna's robes.

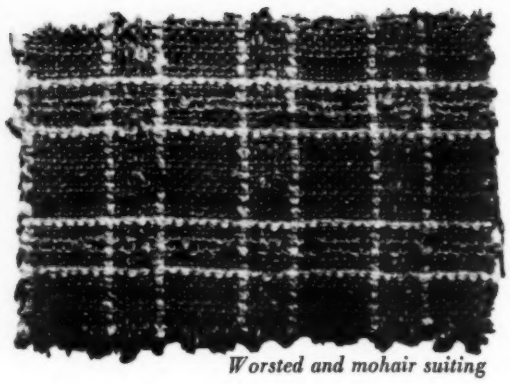
LEFT: *Overall design, based on a painting by Orcagna in the Campo Santo cloisters at Pisa.*



Giant herringbone coating

Ria Herlinger

Designer of power loom fabrics with a handloomed look



Worsted and mohair suiting

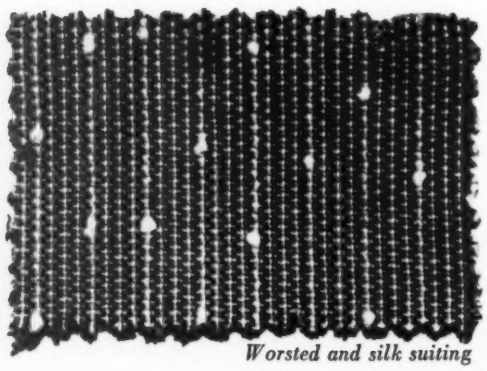
A VISIT TO Ria Herlinger's showroom provides many rewarding fabric ideas which will eventually be interpreted in next season's coats, suits and dresses.

Ria Herlinger achieves varied textures in her fabrics by an unusual synthesis of yarns such as orlon-linen-rabbit's hair or orlon-linen-worsted. Rabbit's hair incorporated with silk blends, worsted with mohair, give an idea of her textile yarn blending techniques. A cotton fabric with mohair and silk is still another example of an original yarn combination.

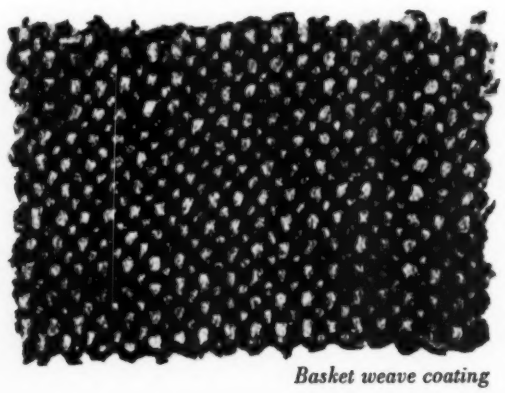
Her designs are worked out on four hand looms and perfected for translation into terms of power looms. While still in the handweaving stage, fabrics may be changed four or five times to accommodate the apparel designers with whom she works. She likes to work individually with manufacturers to offer fabrics for coordinated ensembles and to build up the possibility of a collection of clothes designed around a color or fabric theme.

Miss Herlinger suggests ombré plaids to tie in with jerseys or cashmeres, light backgrounds with lots of color in slubs, solid whites in varying shades for winter wear. And, to reverse the present trend in separates of light blouses worn with dark skirts and pants, she recommends dark shirts with gay skirts. Black on black, usually interpreted with black ratine or silk yarn overplaid on black worsted or wool, is an important fashion note. She is featuring a similar monochromatic scheme in taupes and browns. For costumes in accent colors, orchid, pinks, pink tans, and mauves are stressed.

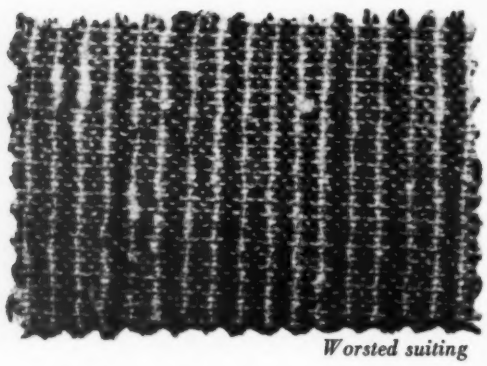
One of the earliest exponents of the hand loom as a designing medium for power loom fabrics, Miss Herlinger is able to produce fabrics which are noted for their handloomed look. Through her original treatment of color and yarns, her fabrics furnish apparel designers with inspiration and scope.



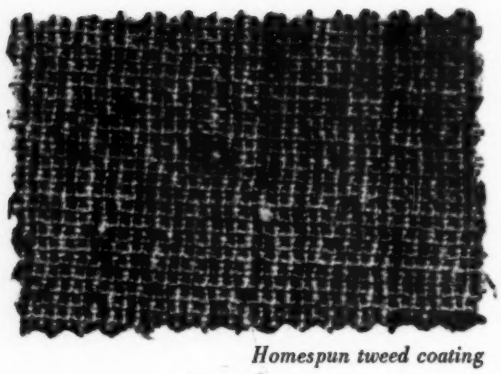
Worsted and silk suiting



Basket weave coating



Worsted suiting



Homespun tweed coating

Raising the Curtain on Contemporary TEXTURES

some new trends in decorative fabrics

THE STORY OF modern decorative fabrics is an elaboration of color, texture, and design. In this field, more than in any other, season to season changes are subtle and often defy delineation. Within the larger framework spanning several seasons, however, these undercurrents of change become integrated into new shifts of emphasis, clearly defined. One such new trend is taking form and can be formulated with reasonable accuracy at the present time.

In general, fabric surfaces for the coming period are smoother, in some cases silkier; the pendulum of preference is swinging away from nubs. This interestingly parallels the women's apparel trades where the sleek look stepped forth from almost every important recent couture collection. In the decorative field it does not mean that there will be no rough textures. Not at all. It simply means that the extreme in nubs and slubs has died out and that the tweed textures, of which there are still many, have been smoothed down and, in some cases, replaced by a homespun look or open-weave construction of heavy yarns.

Linen in the Limelight

In keeping with this trend we can look to a new importance for linen. For many years Lehman-Connor has featured a heavy Peruvian linen with a homespun effect, and this year's collection finds the fabric represented in many variations. One such is *Fantasy*, a yellow-gold Peruvian linen, hand-printed with a white-gold metallic pigment for a most unusual mottled effect.

Lighter weight linens are also present and, in many cases, tan or natural linen is the background color for a screen-print of delicate patterns in shades of charcoal, grey and lemon yellow.

Exemplifying the smoother-rough texture, is a basket weave construction of coarse, hemp-colored linen interlaced with blue rayon yarns in a loosely woven fabric.

Indicative of the interest in silken as well as smooth textures are damask types where the sheen of rayon offsets the less lustrous cotton yarns. Their Holbrook cloth is an example, with its special appeal stemming from the subtle blending of colors such as charcoal and olive.

Another elegant damask is a small-scaled geometric pattern worked out in horizontal stripes in sophisticated ivory and black.

Silken textures are further carried out in a rayon and cotton-jacquard called *Circles*. In one version of this fabric, which is very modern in feeling, a sleek cool grey provides the background for widely spaced, lighter grey circles.

Indian Colorings

Still maintaining texture interest but without excessive slubbing are the Punjab and Burma textures. With these two styles a whole new line of vibrant Indian colorings is employed, emphasizing the current acceptance of the oriental influence on today's interior fashions.

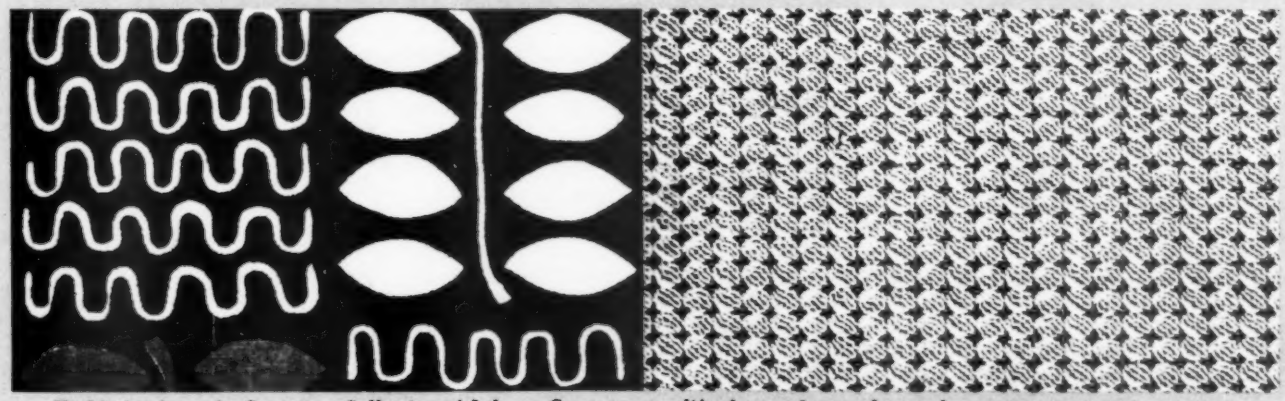
For the most part, when solid color or two-tone effects are intended, yarns of contrasting weights and luster are the means of achieving new and interesting surface textures.

As color and texture is one aspect of design in decorative textiles, so hand-prints are another, and in this latter category Lehman-Connor points the way with designs of excellent quality. No longer is it appropriate to call the novelty type of prints conversational, but, rather, they should be labeled designer prints. Anything makes conversation, but a very special quality makes for good design. One such designer print is *Montparnasse* which is a gay pattern of Parisian cafes in shades of tan and brown with dusty rose. *Tibetan Tiles* is another unique drapery fabric with the design etched in charcoal on an off-white cotton. Subtle shadings of blue contrasted with clay red make *Pottery* an interesting print highlight.

The casement sheer is one type of curtain fabric to which this house has given considerable attention. All-Fortisan, or Fortisan combined with Bemberg or cotton, is imprinted with delicate designs of wisteria, fern, or morning glory patterns. Many versions of casement fabrics gleam with the glint of metallic yarn.

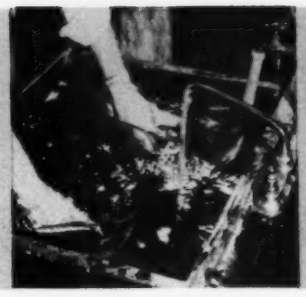
* * *

These are some of the texture highlights which can be anticipated in greater depth on the market. Whether one thinks in terms of modern ranch-type interiors, city brownstones, or modest country cottages, decorative fabrics in American homes will reflect smoother and silkier textures.



Highlights from the Contempo Collection of Lehman-Connor exemplify the trend toward smoother textures and silkier surfaces.

Two suede leather jackets, one treated with Quilon, the other finished conventionally, weigh the same.



The next step... Both jackets are immersed in ordinary tap water for five minutes to test water absorption.

The Quilon treated jacket has taken up little moisture—three pints less. It dries quickly, stays supple.

CREATIVE FINISHING CAN BOOST SALES OF SUEDE GARMENTS

Example: Quilon

Water resistant suede leather garments which can be dry cleaned by ordinary methods are now a possibility as the result of a new chemical process developed by the Du Pont Company's Grasselli Chemicals Dept. The process, which employs du Pont's *G-942* tanning agent and *Quilon* chrome complex, will add to the utility of suede leather, which has long been prized for its luxurious texture, beauty, and comfort.

Like not a few of the major discoveries of medical and industrial science, this process came to light in the research laboratory as the result of an accident. It was in 1940, during experiments with paper finishes, that a chemist tested some chromyl chloride on a piece of filter paper. The treated paper did not react as desired so he discarded it into a lab sink, only to find that it was unaccountably water repellent. That was the birth of the chromium complexes, and, more specifically, the birth of Quilon.

Resistance to Wetting

A striking aspect of the new process is the water resistance given to suede. A golfer wore a jacket of Quilon treated suede around the links in a downpour and, while his friends were soaked through, he remained dry. Back at the clubhouse, he blotted the wet jacket with a handful of paper towels and it dried to its original soft and pliable texture. This water resistance has been achieved without altering the ability of the leather to breathe, an important factor for comfort.

In the new process, Quilon replaces lubricating agents traditionally used in producing suede leather. Unlike the usual oils used in leather lubrication, Quilon anchors in the microscopic fibers of the leather and does not leach or spread out during dry cleaning. As a result, garments made of the new suede leather may be cleaned by ordinary commercial methods without loss of texture and flexibility, and without change of color.

The G-942 tanning agent imparts plumpness and silkiness of nap to the suede leather surface and enhances the beauty of the finish.

Wide Adoption

It has taken years of research and experimentation to develop the process for use in tanneries. Today companies such as the A. C. Lawrence Leather Company and Willard Helburn Inc., of Peabody, Mass., Fidelity Leather Company, Inc., and John Flynn & Sons Inc., of Salem, Mass., and George A. Shepard & Sons Company of Bethel, Conn. are using the process.

In the tanning operation, Quilon is applied in a water solution in place of the fat liquors normally used before or after the application of dyes. If used after the coloring operations, the application is made at 100°F. with a recommended concentration of 10 to 20 percent, based on the dry (crust) weight of the leather to obtain sufficient lubrication and water-resistant properties. If a double wet wheeling operation has been used to avoid crusting, 7 percent Quilon based on wet weight is recommended. Since Quilon is greenish in color, the color of the float will indicate the degree to which it has been absorbed by the leather.

Sportswear for men, women and boys made of Quilon treated suede is now being manufactured by B. W. Harris Company and distributed nationally. Other leading manufacturers are planning to include garments with the Quilon label in their fall '55 showings. Meanwhile, research continues in the glove field where ability to take dry cleaning and washability are important factors. It is also expected that Quilon may be used for shoe and sole leathers to improve water resistance.

Quilon-treated, water-resistant suede for use in all kinds of sportswear. Highly resistant to soiling and non-oily stains and safely dry-cleanable. By GEORGE A. SHEPARD & SONS CO.

FIBERS REPORT

American Fabrics brings you a report on some of the notable trends and directions which you will observe in the basic textile fibers during the coming season.

The pursuit of perfection in textiles is — like the pursuit of happiness — an unending quest. The men who make fiber history in this country, the great body of American textile technicians, chemists and researchers, are impelled by an insatiable urge to improve their segment of the picture. Complacency is simply not in their nature, and this is true not only of those who develop the man-made fibers, but the technologists who work in the natural fiber field. This is one basic reason why modern fabrics have outstanding serviceability and ease of care.

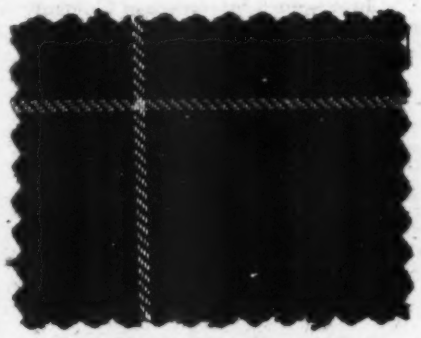
COTTON

AT NO TIME IN the history of fabrics have the words *cotton is king* had more fashion significance than today. Cotton, because of its high styling, has penetrated fashion areas where it was formerly not only a stranger, but where it would have been regarded as an unwelcome intruder. When in the past have there been important ball dresses, wedding gowns, cocktail dresses made of cotton? The new glowing satin finishes, damasks and jacquard-woven cottons, cotton laces and voiles are eminently suitable for just such uses. Corduroys and denims, the erstwhile work-horse fabrics, have found their way into sportswear for both men and women and into home furnishings—in fact into every aspect of our more casual way of modern living.

Cotton Trends

In the coming fall season, because of new colorings, new textures and new weaves, cotton coatings and suitings will give a new turn of expression to top flight designers of coats and suits. These cotton fabrics are being adopted by choice and not as being a less expensive substitute for the traditional woolen fabrics. Cottons woven like tweeds and like linens achieve a new and important fashion face. In the fashion picture for coming months, when colors have never been more colorful, cotton fabrics are prominent for depth of hue and beauty of design.

The twelve-month-a-year use of cotton is an accepted fashion fact which has been brought about by the traditional basic qualities of cotton plus the new finishing and dyeing techniques, plus rich styling. It is this last contribution which finally broke down the hide-bound thinking of generations that pigeon-holed cotton into a limited use.



A frosted shadow plaid of 100% cotton which is wrinkle resistant and has good tailoring hand. By M. & W. THOMAS

A 10-10½ oz. cross-dyed, all-wool flannel with ember coloring for women's apparel. By WEDGMOOR WOOLENS.

WOOL

WHILE VERSATILITY is the keynote of current fabric offerings, tweeds—from the heaviest coat fabrics down to the *sheer* varieties that are even lighter than they look—promise to claim the spotlight in the 1955 fabric picture. There will be an abundant selection of tweeds for every purpose, and while such perennial favorites as the familiar Irish and Scottish types and the soft tweeds of past seasons will retain their prominence, there's also an exciting new look ahead.

This new approach to tweed is found in fabrics that have a lighter-than-ever, crisp linen-like look. Others have the dimensional straw mat illusion—the textural contrast of a wicker surface etched against a smooth under layer. Nubby tweeds are more imaginative in weave and color than last year, as is the case in a new luxury group of *bug* tweeds in which foreign-inspired patterns with large colored nubs are carried out on loose weaves.

Sheer spun wools will be in the limelight in basket weaves and crepes as well as tweeds. Also important will be checked worsteds, homespuns and a variety of flannels. All-wool crepes and soft wools that appear hand knit are being shown in versatile costume and dress weights. Gabardines, always available in piece goods departments, are beginning to show a resurgence in the lightweight groups. Everywhere femininity has been emphasized. Even the more mannish worsteds have taken on a new delicacy through lighter weight treatments.

Wool in Fashion

In the realm of fashion, emphasis will be on companion pieces. Both in ready-to-wear and in piece goods departments there's good news for those who like to mix them as well as match them. There are such interesting texture duets as flannels with tweeds, or jersey with fleece. Novelty tweed coats and toppers will be color matched to suitings, skirts or lightweight flannels. The matched dress and jacket promises to be a wardrobe essential, and an increasing number of sweaters will be tinted to match companion flannels.

Wool in Colors

In the realm of color, beige will be important, from eggshell creams to the warmest brown tones. Pink is important in all tints, some of them stronger than ever. In dramatic shades pink vies for importance with Wedgewood and hydrangea. White will be used more dramatically than ever, from crisp finishing

(*please turn*)

touches on star-dust tweed to the revival of the white wool coat.

SILK

THE COMING MONTHS will bring into focus an increasing use of silk, silk in combination with worsted and wool, silk blended with cotton and acetate, in the season's new fashions. This trend toward silk blends is the result of successful development of blending techniques, which are now used to produce a desired fabric.

Silk and Worsted

The new season will bring silk and worsted suiting and coating fabrics possessing both a silken hand and good tailoring qualities. The new palette begins with grey and moves toward blues crossed with black, ending with dark navies and dark greys on black warps. Shades of brown, cocoa, or brown slubbed with black, already familiar in men's wear, round out the color picture.

Surface effects will be in three main categories—the so-called silk tweeds, notable for use of bouclé yarn effects; the linen look with slubbed textures; and the sleek, smooth worsted types. The suit and coat fabrics which will influence the latter part of the year can be summed up as *novelty basics*. Their colorings —dark blue, black and brown—are basic, and novelty types of yarn and weave are used to give texture interest.

Silk and Cotton

This year will see an increasing number of blends of silk with cotton. There will again be the staple greys, important for men's as for women's wear, in summer suitings; and there will be pastel colors, prints and solid colors in brighter hues. Whatever the color range or pattern, silk, cotton and silk-and-cotton are destined for prominence.

In 1955 silk will be big news in fashion because it has the same fashion validity as ever, and because its increasing use in combinations and blends with other fibers places its merits within range of the budget of a wider public.

RAYON

AMONG THE INTERESTING NEW summer trends in rayon fabrics you will see variations on the linen theme. Linen-like fabrics become increasingly important for the coming season and rayons interpret this trend in a number of ways. There are various weights from homespun to handkerchief sheers, there are nubs and slubs in fabrics, there are all weaves from lenos through dobby types. A four-star attraction for the season will be linen-like printed rayon.

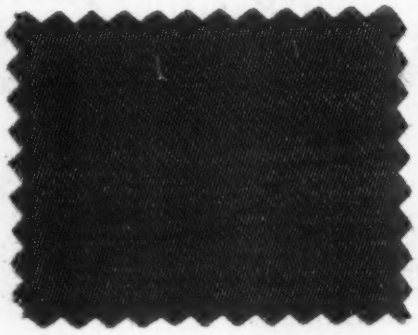
Rayon in Blends

When rayon is blended or mixed with other fibers a vast range of new fabrics becomes possible. There are blends of rayon with acetate and nylon for elegance and endurance, of rayon with Orlon or Acrilan for strength, of rayon and linen for cool summer smartness, of rayon with acetate for silkiness and drapability, of rayon with Dacron and with other fibers which underline the qualities of each.

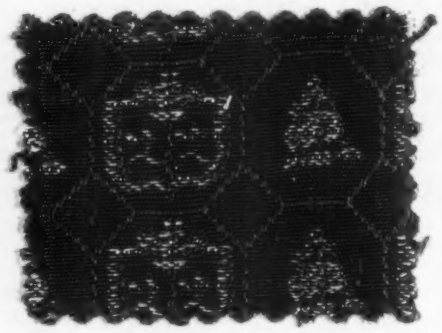
In rayons the most vital fashion news centers around prints. Colors are bright and gay; delicately tinted grounds are important. A fusion of several colors of the same family marks a new trend. Warp print effects and stripes make news. Variations of weave and pattern which increase surface interest will be popular. The trend toward more luxurious fabrics is exemplified by rayon brocades and satins. Knits and the knit look is a growing fashion trend.

Lighter Weight Fabrics

Throughout the textile market in both men's and women's apparel, the continuing trend will be toward lighter weight fabrics. Jerseys, chiffons, satin-back crepes, sheer crepes and similar styles dominate the picture, with rayon and nylon, and rayon and Dacron, and rayon and wool as leaders.



All-Chromspun fabric woven of filament and spun acetate yarns, in solids and heather effects for women's apparel, by BURLINGTON MILLS.



Automotive upholstery fabric of 75% Coloray, 20% cotton and 5% Lurex, with high resistance to sun fading, by MOSS ROSE.

Finishes for Rayon

Among the factors which are creating new trends are advances in the techniques of rayon finishing. Avcoset has already well proved its worth as a wrinkle-resistant finish and there are many others such as Permel-plus which are becoming regarded as standard finishes. A new finish for rayon carpets named Juvenon is reported elsewhere in this issue.

A recent invention which mechanically stabilizes fabrics by compression will probably be in use before the end of the year. And, of course, silicone finishes will also be found in greater use where water repellence and other associated qualities are sought.

Bemberg Rayon

News in Bemberg rayon — always an apparel favorite because of its fine, lustrous beauty — is the nubby Bemberg yarn which is designed to produce this increasingly popular texture for dresses, blouses, men's suitings, draperies, upholstery and bedspreads. You will see this yarn used in a wide variety of nubbed, slubbed and thick-and-thin effects, as filling or warp or as both in all Bemberg fabrics.

For the douppioni silk look, and in dress and blouse fabrics you will find Bemberg in a long entangled slub, which is mechanically controlled during manufacture.

Spun-dyed Rayons

You will see Coloray, Courtaulds' spun-dyed rayon fiber, making news in several fields where its fastness to light and other color destroying agencies, its deeper and more brilliant colors show to advantage. It will be used in all-Coloray fabrics, in blends with acetate, cotton, silk and other basic fibers.

In pastels for spring, Coloray will be blended with Chromspun spun-dyed acetate to give the fine silk-and-worsted look which will continue to be popular in the women's field. There will be tweed styles with a spun-dyed brilliance and sparkle for casual and sports clothing, and linen styles with white rayon warp and Coloray filling, or with color in warp and filling.

In Sportswear

Coloray will be in shirts for men, in checks, plaids, and solids, and in robes, slacks and jackets. Women's blouses and shirts will follow the same pattern trend and there will be heavier fabric that handles like wool for slacks, pedal-pushers, play wear and shorts.

In Home Furnishings

There will be drapery fabrics made of Coloray blended with Chromspun to give sleek drapability, combined with brilliant fade-fast color. Coloray will be used with cotton for slipcovers and bedspreads in plain and yarn-dyed combinations.

Also in the news will be Jetspun, solution-dyed viscose rayon, introduced by American Enka Corporation early in 1954. It has already found its way into a growing list of fabrics. It is fast to sunlight, to laundering and dry cleaning, to perspiration and peroxide bleaching, and to crocking.

You will see this new development in drapery and upholstery fabrics and casement curtain cloths, which you should begin to see in the coming season. In apparel, experimental work is also being done, and combinations of cotton with Jetspun offer washable colorfastness.

ACETATE

DURING THE COMING season the trends in acetate fabrics and acetate blends will be toward lighter weights, softer effects, dull finishes, and fabrics with improved wash-and-wear qualities.

The continuing look of elegance in fabrics indicates that the *peau* family of dull satins, failles and peau d'anges will find increased acceptance. The characteristic of the peau fabrics is a smooth surface and subdued luster.

Crystal acetate yarns with flattened fibers give a highly reflective surface to the fabric, and fit into the elegant feeling. Earlier fabrics of this yarn had a rather brash and garish shine, and there were weaving problems. This season these have been overcome and the fabrics are

styled with a muted, rich, silk-like appearance. This look will be achieved in crepes and novelty sheers. Ottoman sheers — sheer fabric with a heavy, round, crosswise cord — are appearing in the high fashion field.

Prints

Prints of every description appear on acetate crepes, surahs, taffetas, and acetate and cotton combinations. A new process makes discharge printing possible on acetate, which increases the range of dark ground prints.

Summer Trends

Acetate and cotton will be used in increased quantity in Jacquard and dobby patterns, while pongee and chambray types will continue popular. Sharkskin of all varieties, including those with Celaperm filling, will appear in casual clothes, while jerseys seem scheduled for a renaissance in 1955, due to the emphasis on softer lines in the fashion silhouette.

Softer, lighter weight, all-spun acetate suiting fabrics are a possible trend, and the wash-and-wear feature will be emphasized. The demand for mohair-alpaca types made of spun acetate continues. Slubby effects treated vertically have a new look. The newer tweeds are light in weight, although they appear bulky.

Solution-dyed Acetate

Celaperm[1], Chromspun[2], and Color Sealed[3], the solution-dyed acetate fibers, provide depth and brightness in new spring and summer fabrics with resistance to gas fading and fading due to perspiration, washing or dry cleaning, and crocking.

In the new season's crystal sheers, spun-dyed acetates will be seen in plaids, stripes and plains as well as in printed patterns. They will double for party dress fabrics and for sheer curtains.

Frosted heather effects will be found in the favored tailored lines, in muted shades that retain their depth and frosted look. Many of these fabrics have satin-backed construction.

There will be solution-dyed acetate with cotton in combinations for summer sewing; this blend has the practicality of cotton with drapability, cool touch and soil-resistance. Novelty taffetas in a wide range for evening wear, daytime dresses, petticoats and draperies will also be available.

Arnel[4]

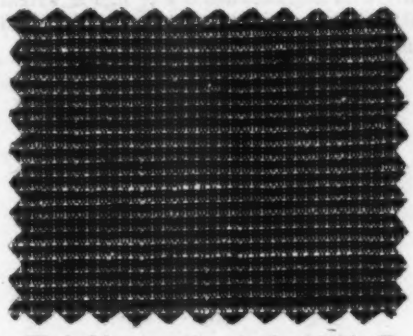
Before very long fabrics made of Arnel will begin to be seen in various types of apparel. This fiber is the result of many years of research directed to finding a textile fiber which will incorporate several much desired characteristics not ordinarily found together in any one fiber. Some of the desirable characteristics claimed for Arnel when heat treated in fabric form are: ease of care—the fabric resists creasing and wrinkling, even in high humidities, resists pilling, is machine-washable, quick drying, easily ironed and not damaged by high ironing temperatures—ability to take durable pleats and textured effects, strong resistance to shrinking, stretching and glazing.

These claims have not yet had the opportunity of being proved in consumer use, but they are indicated by the preliminary tests made by the manufacturer.

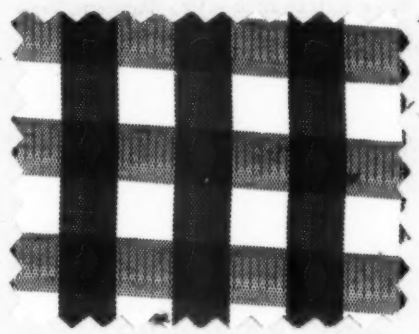
[1]*Celanese Corporation's solution-dyed acetate fiber.*
[2]*Tennessee Eastman's solution-dyed acetate fiber.*
[3]*Du Pont's solution-dyed acetate fiber.*
[4]*Celanese Corporation's new triacetate fiber.*

NYLON

IN COMING MONTHS there will be seen new styling in many established all-nylon favorites, especially in tricots, sheers and woven lightweights. Noteworthy are new tricots styled to resemble ribbon-weaves, waffle-weaves, and other highly textured decorative effects for blouses, sportswear and dresses. Tricots will



Washable pin point check of 70% silk and 30% Orlon with firm but pliable hand, for dresses and dressmaker suits. By AMERICAN SILK MILLS.



Celaperm yarns form stripe and dobby pattern in this fabric of 30% cotton and 70% Celaperm for shirtings, blouses and dresses. By FABREX CORP.

also be in the news with prints, some of which deceive the eye to make the soft, smooth tricot fabrics resemble roughly woven silks and other surface interest fabrics, in pleasing textural and colorful effects.

There are nylon chiffon and georgette types with the new season's floral designs which look fragile, but can be packed and laundered easily. These make a notable contribution to summer elegance. There will be printed nylon marquisettes and all-nylon sheers in which colorful designs are often combined with sculptured or seersucker textures.

Stretchable Yarns

Nylon yarns which have been processed to render them stretchable are moving into many end uses. Making their debut in socks and stockings which fit any member of the family, feel soft and wear hard, these stretchable yarns will be seen in T-shirts for all sizes, and in creepers, underwear, bathing suits and other children's garments where their close fit and easy care recommend them.

Nylon and Cotton

Fine fabrics in which nylon filament warp is combined with a gaily colored cotton filling will continue to be seen in new designs and new colors. These two fibers share the virtues of easy care and washability, which assures season-long popularity.

Nylon and Wool

Nylon in relatively small percentages with wool gives new characteristics to established types of woolen fabrics. Its inherent strength enables lighter weight fabrics to be woven than is possible with all-wool, and it also contributes stability to such blends. Typical of this category are the soft, light challis types of fabric. Such fabrics are treated today with wool stabilization processes and are usually washable.

ORLON

ALL-ORLON[5] SWEATERS are an important item in the women's field. Analysis of last year's sweater sales shows a heavy volume business has built up in these lines. Currently these sweaters have been taken up and endowed with special appeal by high-style couturiers in Paris, which will possibly give added impetus to their styling during the coming season. All-Orlon sweaters are to be increasingly available in the men's field in 1955.

In jerseys, Orlon with wool will be seen in effects from brilliant stripes to quiet tweeds.

Orlon in blends with cotton will be the big news for the dress and blouse trade during the coming season. Strictly speaking this blend is not a wholly wash-and-wear one because it does require light ironing, and the trend will therefore be more toward using the fabric for outerwear rather than lingerie. Some seersuckers will also be available in this blend.

In sheers there will be important lines of fabrics in printed dot patterns, others with yarn-dyed stripe motifs. These delicate fabrics hold durable pleating while they have good stability, light weight, and crease-resistance.

Orlon blended with silk will be found in the dress lines in conformity with the present popularity of silk in blends.

The new woven all-Orlon fleeces are an important development which follows the continuing acceptance of knit fleeces. These fabrics have a hand like cashmere and, on account of their tailoring qualities, may prove more popular in the long run than their knitted precursors.

In flannel, tweed and cheviot types, emphasis will be on fabrics with improved crease-resistance, and ease of care. Because Orlon can be spun more finely than wool, it is possible to construct lighter, stronger, finer fabrics in Orlon-wool blends than in all-wool.

In men's wear, cords of Orlon blended with nylon are a logical development from all-nylon styles which have found favor. They will be seen in leading lines, and there will be Orlon-wool flannels and tweeds.

The Dacron-Orlon tropical worsteds which

(please turn)

[5]*Du Pont's acrylic fiber*

are important news for 1955 will be found noted in the Dacron section of this report.

ACRILAN

CHIEF development coming from Acrilan research, in which the problem of doing something about the poor dye receptivity of acrylic fibers was given number one priority on the program, is production of new acrilan which is not affected by the old color restrictions and today all-Acrilan fabrics may be dyed in a full range from clear bright colors to pastels to true black. The improvement in hand is as striking as the improvement in color, and there will be Acrilan-and-wool blends with improved abrasion-resistance and elastic recovery.

First New Fabrics

Among the first fabrics on the market is a tropical suiting that will be a strong contender for popular favor because it possesses good hand and styling combined with functional advantages—you will see other blended fabrics in the new colors and textures—tweeds, and washable crepes that fall into the little or no ironing classification. Pile fabrics and knitted goods are also coming into the picture.

DYNEL

FABRICS MADE by blending Dynel[6] with rayon, cotton and wool will be brought increasingly to the attention of budget-minded housewives this year, for these blends are designed to secure in finished materials at moderate prices the good qualities of fibers created by science.

Dynel and Cotton

Dynel and cotton in warm underwear for the entire family is now available at most stores. This underwear is at least as warm as blends of cotton with wool yet cost about thirty percent less. It does not scratch and is non-allergenic. The Dynel-cotton fabric may be laundered by machine without danger of shrinkage and it remains as soft as before.

Flannel piece goods of Dynel and rayon are now available in a wide range of colors. These have a soft hand and are washable; they offer long wear and easy ironing at low temperatures.

Boys' Slacks

Boys' slacks of a rayon-Dynel-wool blend were first introduced last year and proved such an outstanding success, that they will be increasingly seen the coming season.

Important news in Dynel blended fabrics are lightweight topcoats and raincoats which look, feel, and wear very much like worsted type coats. Development of fur-like pile fabrics from Dynel has contributed greatly to the popularity of washable jackets for men and boys, and of children's snowsuits and caps with pile fabric trim.

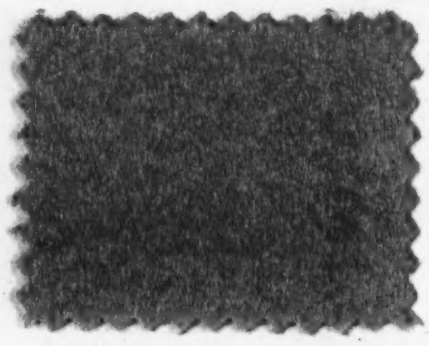
Dynel Work Clothes

In addition to the uses mentioned, Dynel fabrics or fibers will be found in such diverse items as work clothing which is resistant to chemicals and fire, men's and women's suitings, men's socks, chignons for high fashion dress wear, doll's hair, paint rollers and coats.

[6] *Union Carbide's acrylic fiber.*

DACRON

IN LINEN TYPES of fabric so widely in favor, there are new blends of Dacron[7] with linen which combine improved wear and care qualities with rather lighter weight than are practicable in all-linen weaves. These may prove to be an important contribution to the summer and fall picture because this use of lighter weight fabrics which wear better is in keeping with current trends.



An all-Dynel woven fleece fabric which has a soft, cashmere like hand and supple drape, for tailored garments, by DRAPER BROTHERS.

For robes, blouses, and dresses, a blend of 70% viscose and 30% Vicara with a gentle hand, by MARTIN WEINER

In the coming season one of the important developments in women's dress and blouse lines will be blends of Dacron with cotton in a ratio approximately 65% Dacron to 35% cotton. These fabrics combine the acceptable wearing characteristics of cotton with the wrinkle resistance and hang-out qualities of Dacron. The result is a flat surfaced fabric which performs well without a need for ironing, and gives the ease of care formerly associated only with puckered and crinkled cotton constructions.

In lingerie this blend is proving its worth because it has the advantages of cotton plus the no-ironing quality of Dacron.

Dacron-cotton fabrics will also be available in prints, and there will be print styles in all-Dacron spun and filament sheers.

[7] *Du Pont's polyester fiber.*

A note in this connection. Dacron-cotton combinations do not give quite the same functional qualities as the blends and they are less widely applicable in the apparel field.

In Men's Field

In men's wear Dacron-cotton blends will be found in fine Madras types for shirtings and there will be poplins and twills for important wash-and-wear lines in slacks and shorts.

Important in suitings will be a fifty-fifty Dacron and Orlon hairline tropical worsted type. This is a wash-and-wear development which is expected to carry over strongly into succeeding seasons because it follows the prevailing trend for lighter weights and easy-care fabrics. There will also be Orlon-Dacron cords and Dacron-worsted tropicals.

The all-Dacron tropical worsteds seen in previous seasons will continue in favor with several cutters.

In raincoats the new Reeves 50% Dacron-50% cotton fabric which was successful in the women's field last season will be found in the men's field where raincoats of this fabric show every sign of being accepted.

VICARA

VICARA[8] IS MAKING strides in combination with other natural and man-made fibers. It possesses an exceptionally soft hand and good moisture absorption and is therefore closer to wool than any other man-made fiber.

Vicara is an essential component in new three-way blended fabrics such as those made of wool, Vicara and nylon for women's apparel, and jerseys made of fifty-fifty Vicara and wool for women's dresses, blouses, skirts and sportswear. This blending trend is increasing, and special fabrics along the same lines will be coatings which have the tailoring ability of wool with the softness of Vicara and the hard-wearing qualities of nylon.

There will be formal and sports shirtings of cotton, Vicara and rayon where a three-way combination of qualities makes for an outstanding article, and skirt fabrics of wool, Vicara and nylon, which have lightness with softness, with hard-wearing characteristics.

Sweaters and Knit Goods

This season will see an increasing number of ladies' sweaters in full-fashioned and novelty types made of Vicara and nylon, as well as sweaters and cardigans for men. They will be in favor because of their luxurious hand. But their most important quality is moisture absorption which makes them eligible for summer as well as for spring and fall wear.

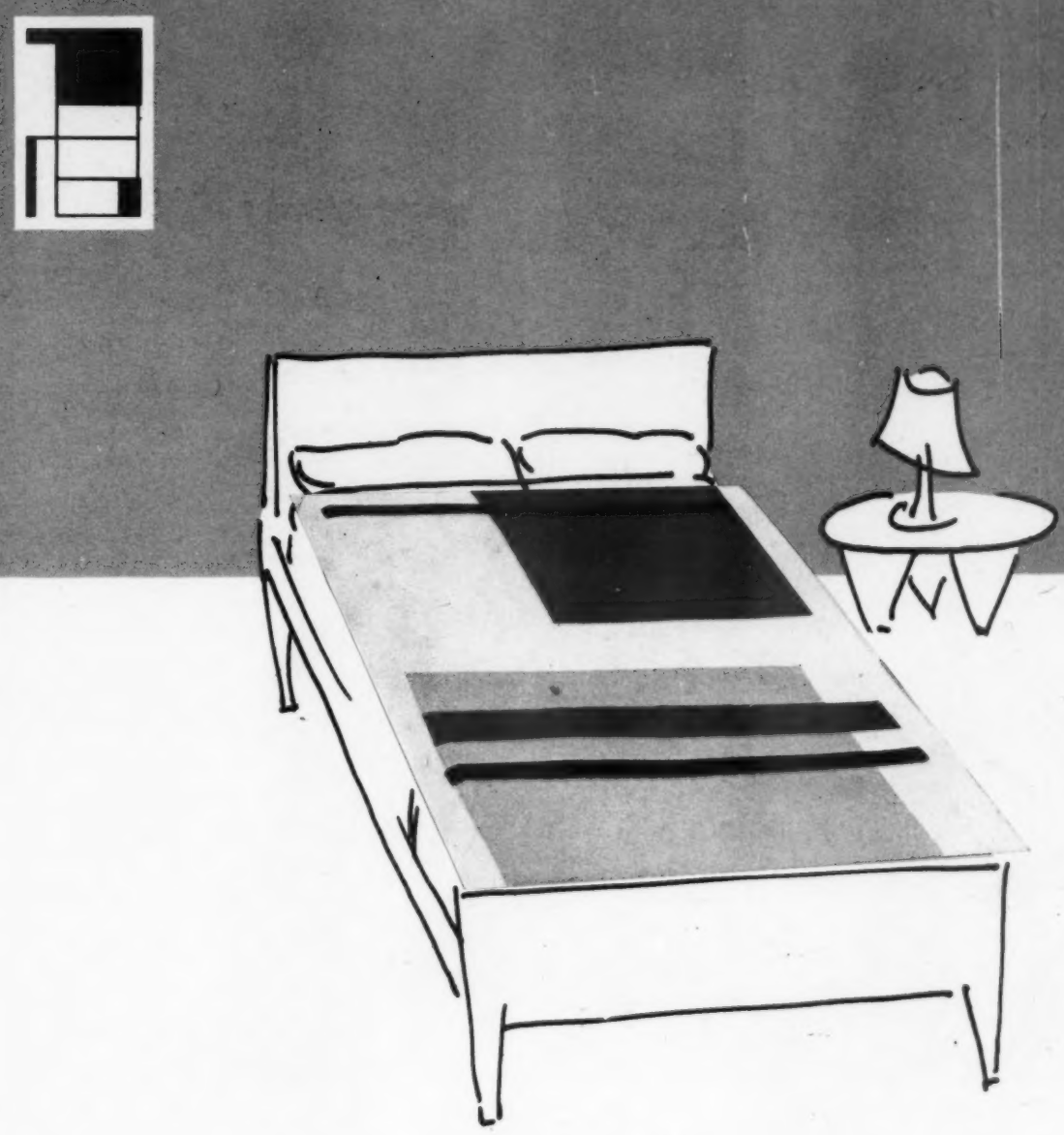
* * *

In conclusion it may be noted that the tendency toward the designing of fabrics for specific end uses continues to open up new possibilities in every field of manufacture.

The cooperation which exists between the textile chemists, the textile technicians and fabric designers, and those engaged in the dyeing and finishing trades, is daily giving new and vital impetus to the industry.

This impulse finds its logical expression in creating fabrics which can give service to the consumer and make their contribution to the American way of life.

[8] *Virginia-Carolina Chemical Company's zein fiber.*



MERCHANDISING BLANKETS

IF THERE IS ONE factor more than any other which makes for leadership in every phase of the textile field, from the yarn to the finished merchandise, it is creative thinking. This is the quality which gives command in the market and proves in the long run to be the most profitable investment in time and energy. This is why AMERICAN FABRICS has repeatedly stressed its value in merchandising . . . and especially (see Issues 12, 16, 31) in merchandising for the blanket industry.

While the materials of which blankets for domestic uses have been made are the subject of systematic experiment, and every new arrival in the fiber field has in turn been tried out and assessed, the decorative aspect of blanket manufacture remains where it was when the industry began. Blanket colors are still for the most part white or solid colors, with sometimes stripes and fine bindings for variety.

Changing Decorative Ideas

That is to say, little or nothing has been done to meet halfway the growing public whose ideas of decoration have been profoundly influenced by such men as Le Corbusier, or the Japanese traditions, and whose ideas of art have grown to embrace the great moderns, Picasso, Braque, Mondrian and others, whose abstract ideas have revolutionized twentieth century art.

It is, therefore, with pleasure that attention is called to a departure, perhaps tardy but strictly realistic, in the direction of giving domestic blankets a new appeal. Basing a new decoration on motifs popularized by Mondrian, Chatham have created and placed on the market a new type of decorative blanket which is worthy of the taste and high standards demanded by the American way of life today.

For Every Purpose

This blanket is not only suitable for all the regular domestic uses but for every purpose to which a blanket is put — in winter in the station wagon, in summer on picnics, or casually thrown over the sofa or studio couch as decoration. And this without sacrificing any of the qualities of performance which the consumer has come to expect from the industry.

We believe in the kind of thinking which is behind such a development as this, which is necessary to stimulate the buying power of the public, to maintain sales and to secure the world leadership of the American textile industry.

Above: In dye house, the fabric passes around the rollers of a jig dyer and through dye bath.

Du Pont's new $5,000,000 Textile Research Laboratory at Chestnut Run, near Wilmington, Delaware, is dedicated to providing a sound technical base for improvement and diversification in the use of du Pont's man-made fibers. With a staff of over 300, the building houses seventeen physical and chemical laboratory units and a textile area in which almost every step in textile production can be performed.

The UTOPIAN in TEXTILE RESEARCH LABORATORIES

Du Pont Achieves the Acme of Perfection in its New Laboratories

UNTIL RECENTLY, E. I. du Pont de Nemours & Co., Inc., had four research laboratories in rather widely scattered areas — at Newport, at Vandever Avenue in Wilmington, at Deepwater Point, New Jersey, and the du Pont Experimental Station. The company has now consolidated the research at these four stations into their new five million dollar textile research laboratory at Chestnut Run, about fifteen miles from Wilmington, Delaware.

A Technologist's Dream

This laboratory, the dream of every textile technologist and textile technician, is one in which practically every step in the complex production of textiles, from raw material to finished fabric with special attention to construction, color and finish, can be performed. The laboratory is dedicated to providing a sound technical basis for the improvement and diversification in use of the company's man-made fibers and filaments.

The functions of the laboratory are three-fold: The development of basic theoretical and practical technology necessary to produce good end-products, the discovery of new end uses by way of processing techniques, and a practical evaluation of their new fiber candidates, along with modifications of their existing fibers resulting from research.

Equipment for Extensive Testing

The building has about 100,000 square feet of floor space, is 282 feet in length, and 62 feet wide. Laboratories and offices are in the two-story section of the building. Additional laboratory equipment, textile areas, service and operating areas are in a single-story section which measures 202 feet in width, extending back 298 feet to give the building a T-shaped structure. In the front section of the building, there are seventeen sectional laboratory units, while the rear area is devoted to experimental processing to supplement the work done on the fibers in the front section. This rear or pilot plant area is devoted to mock-ups for

experimental processing, textile equipment for processing, and a physical and chemical testing laboratory.

Divided into five major units, the laboratory is able to treat the study of textiles and research from the scientific angles of chemistry, physics, botany, biology, and zoology, whether closely or remotely involved in textiles.

Acetate, rayon, nylon, Orlon acrylic fiber, and Dacron polyester fiber are the five major fibers produced by the Company. Du Pont manufactures only the raw fibers for the textile and allied industries.

The laboratory does not, of course, duplicate every item of equipment found in highly diversified textile plants since the aim of the company is geared to emphasizing the versatility of its fibers in end-uses.

Small-scale equipment is able to handle fibers in quantities less than one pound and up to several hundred pounds, from the yarn and staple to the finished dyed material. The dyeing equipment for yarns and fabrics is superb in all details.

A Beehive of Industry

The textile area of the laboratory is available jointly for the research necessary on the basic principles of yarn and fabric construction by the Textile and Industrial Products Research Division, and for the Consumer Service Section's study of specific mill problems referred to them. This beehive of industry is operated on a continuous three-shift basis, five days a week. To care for the vast amount of research being done in the laboratory there is a personnel of over 300, which includes almost 100 technologists and technicians.

The research director is Dr. Howard W. Swank, who has been with the company since 1937, and is well-known in the industry for his past endeavors on rayon, acetate, cellophane, nylon and Dacron polyester fiber.

Dr. Linton G. Ray, Jr., is the director of the laboratory and has been with du Pont since 1943. The manager of the Industrial Products Division is Dr. John M. Swanson, formerly the head of the unit located in Newport, Delaware. Plant manager is Dr. Robert W. Seitz, formerly assistant manager of the nylon plant in Seaford, Delaware.

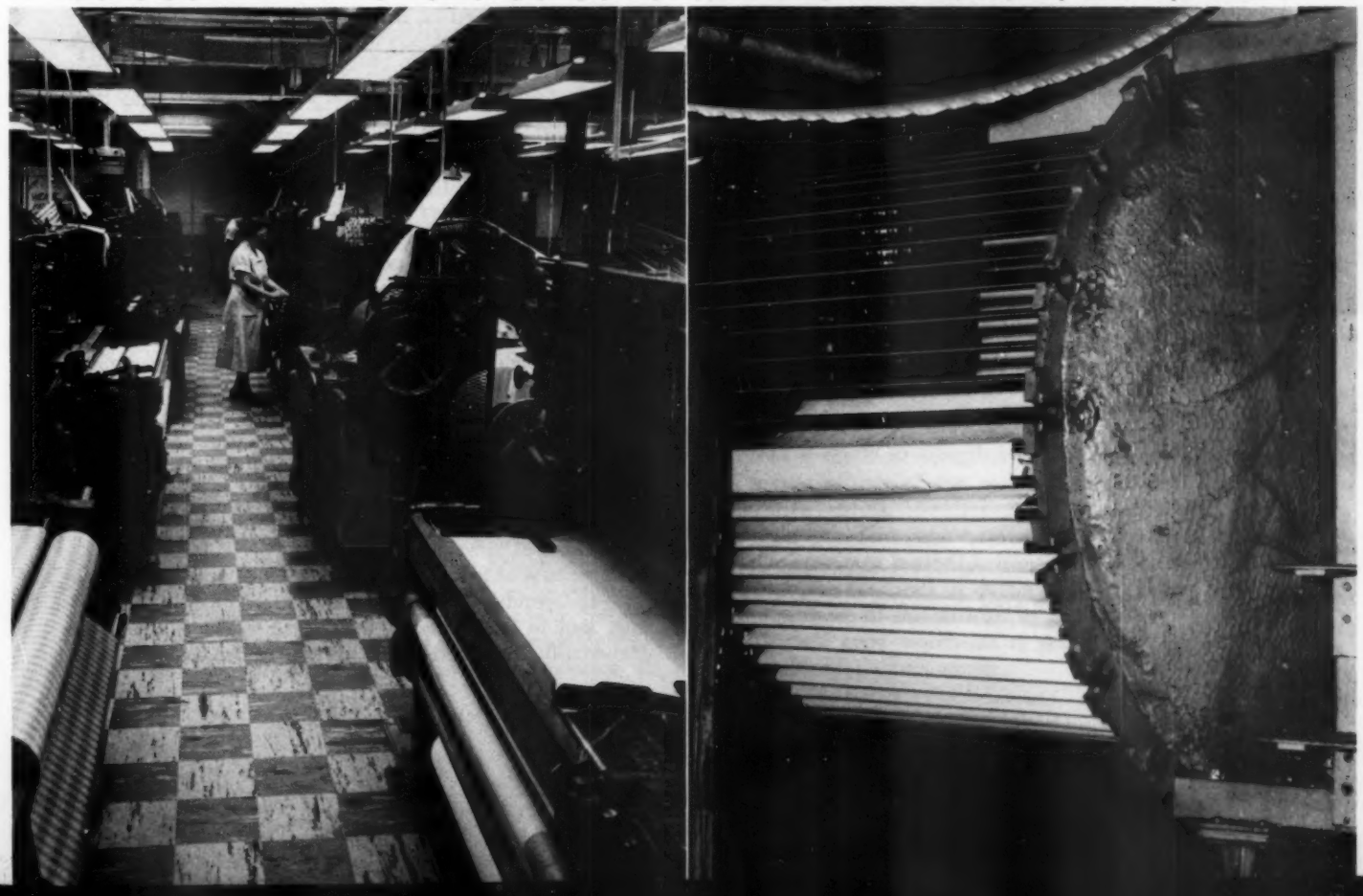
The achievements of the laboratory are passed on to the manufacturer and to the consumer by Mr. Charles H. Rutledge, Manager, Product Information. Mr. Rutledge's department handles thousands of requests each year from users of du Pont products.

Fibers of the Future

One of the most interesting studies being undertaken at present in the laboratory is the evaluation of new candidates for the man-made and synthetic textile fiber family. This study has a three-fold purpose: Small-scale testing to discover, determine, and evaluate positive and outstanding qualities of these candidates; the preparation and the testing of fabrics suitable for the uses suggested by special properties and characteristics; and the fabrication and testing of end-products. Incidentally, *Teflon*, tetrafluoroethylene fiber, called *dragon fur* by the research contingent, is a recent example of a new fiber whose eventual role in textiles is being determined by experimentation. Present studies indicate no present possibilities for the use of the fiber in apparel, but its remarkable resistance to deterioration by chemicals and heat does open a wide vista for Teflon in industry.

Beyond any doubt, the Textile Research Laboratory of du Pont will play a major role in the improvement of its present family of Five Fibers, in new developments and techniques for those still to come over the horizon, and in translating the results of laboratory research for the benefit of its millions of customers.

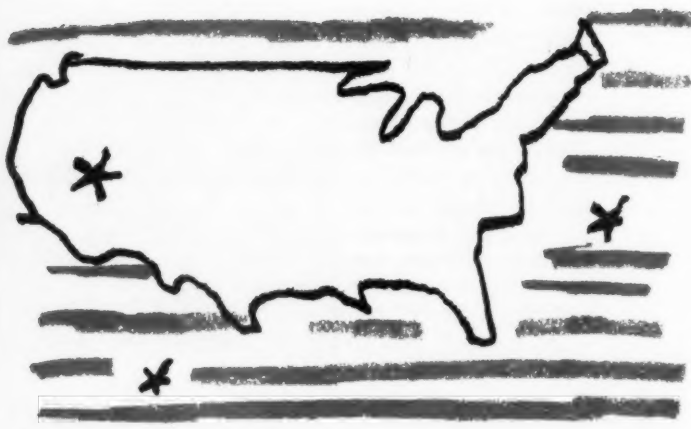
LEFT: *Weave room in which experimental fabrics are made as part of the company's research program to improve and diversify the use of man-made textile fibers.* RIGHT: *The Barotor, developed by du Pont research and produced commercially under license by manufacturers of dyeing equipment, which is used for rapid dyeing of large yardages of fabric under pressure, one of many complex textile operations.*



American Declaration of Artistic and Technical Independence

In the Field of Decorative Fabrics

Square Dance—a printed cotton furnishing fabric in geometric design with contrasting colors, by SCHUMACHER



THERE ARE TIMES when one is driven to the rather weird conclusion that the people who appreciate America the least are the Americans themselves. The old worship of things European still persists. Some of our citizens instinctively feel that opera at La Scala must be better than opera at the Met, that a farmer in culottes or pantaloons is superior to one in overalls, that Paris and Budapest have it all over New York and San Francisco.

Once upon a time it could not be denied that when it came to the arts and graces, the new world looked pretty clumsy and inept after the old. Our painters and singers and architects and fabric designers, with a few glorious exceptions, were simply not in the same league with their prototypes on the other side of the water.

Shift of World Leadership

What was the time of the big switch? When did leadership cross the Atlantic? Obviously there is no exact date, because it was a long, involved process. Certainly the issue was no longer in doubt after World War II, when Winston Churchill felt constrained to admit that henceforth the United States and not Great Britain would have to take world leadership. Pre-eminence in the cultural sphere is another area where the balance of power has shifted.

In the case of textiles our declaration of artistic and technical independence has been particularly sudden and startling, and in no corner of the fabric world is this more graphically illustrated than in the field of decorative fabrics.

Perhaps the quickest way to clarify the picture is to go to the world's largest decorative fabric house, F. Schumacher & Company, for a few pertinent details.

Before World War II, roughly twenty-five percent of Schumacher's prints came from England; now it is less than three percent. Before the war, many prints were imported from France; today very few. Prior to Pearl Harbor, our designers and decorators made obeisance to hand blocked fabrics from England; today these fabrics are just as beautiful, but the English look to our incomparable screen prints with sharper eyes than we look to them. One of the most significant symptoms of the world change is the steady influx of textile visitors to these shores to study our fabrics. American worshippers of European fashions please take note.

Great Names Have Shown Way

Naturally America's artistic progress was by no means uniform all along the line. In some fields it was faster than others. European refugees from oppression and generally stultifying conditions made enormous contributions to our growth both in art and science. In the meanwhile we did a lot in point is Frank Lloyd Wright, who has led American archi- of healthy tugging at our own boot straps. A magnificent case tecture to an eminence beyond challenge, just as Ernest Hemingway has set the pace for the American writers.

The giant strides taken by our architects exerted a particularly beneficent influence upon our decorative fabrics. materials for decoration. Most of the talk about the new acrylic and polyester fibers has been confined to apparel purposes. Their impact on furniture fabrics and hangings has been just as violent. Perhaps the best example has already been cited in Issue Twenty-five of this magazine; namely, that virtually all of the new automobile upholstery is made of blended materials, containing one or more of the new synthetic fibers.

Stimulus of a Demanding Public

There is a long list of American technical innovations, which encompasses greatly improved color performance, precision printing, yarn improvements, spot-resistant processes, weaving developments. A whole chapter could be written on blends alone. The stylists and designers have been quick to seize upon each new twist and new wrinkle to come out and to create a color combination or a texture or a composition of mixed yarns that have brought new charm and distinction to American homes, no less than to public buildings. In the process the ever-rising level of American taste has acted as the sharpest kind of spur on the ingenuity and talents of the decorative designers. Conversely, the new loomings for interior decor have served to raise the level of taste still higher. It would be a shrewd observer indeed who could tell the cart from the horse.

We are only at the very beginning of our career as the world's leading artistic nation. Even in our most modest

When, after World War II,
Churchill was constrained to admit
that America, and not Great Britain
would have world leadership,
was American cultural and artistic
leadership also inevitable?

In fact they automatically created an ideal climate in which creative ideas for drapery and upholstery materials could grow as never before. Naturally the *inside* of the house has to live up to the outside. As a corollary to this proposition, American furniture was bound to come up in the world. Such furniture designers as Wormley, McCobb, Gibbings and Eames have seen to that. Along with the furniture designers must now be reckoned the designers of decorative textiles: Vera with botanical patterns and silhouettes of nature subjects, Deardon with amusing, gay florals, Jacoby with conversation pieces and topical motifs, Shunney with impressionistic florals, Cobelle with interpretations in the manner of Raoul Dufy.

It is difficult to remember that before the war, so-called "name" designers were virtually unknown in decorative fabrics. Even the best mills and converters used the plain, garden variety of hack artists. Artists worthy of the name would generally have no part of textiles, and textiles were leery of artists. Today a more consciously creative and devotedly artistic industry can hardly be imagined.

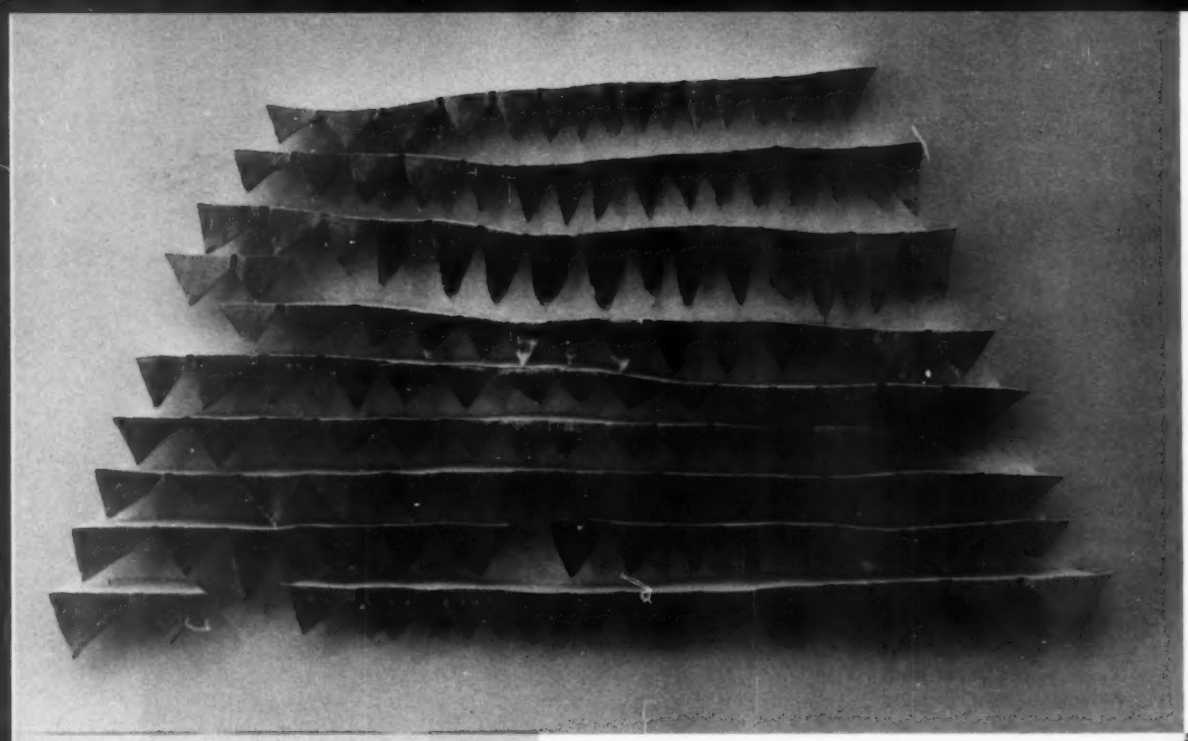
Accelerated Development of Techniques

Technical progress has more than kept pace. That's another one of the vital considerations that brings the British and the Europeans knocking at our doors. Even many people who are intimately connected with one or more of the endlessly ramified textile trades do not seem to evaluate fully the tremendous effect of our technological advances on homes, including those farthest removed from cultural centers, you will find the Chromos and the borax pictures of yesterday replaced by fine reproductions of all kinds of paintings, not only conventional time-tested masterpieces but also daring examples of the newest artistic expression. It is the same story with decorative fabrics. Up to very recently, it was thought absolutely essential for a volume business to produce an endless array of commonplace and corny patterns deliberately styled *down* to a low level of taste. The plain ordinary American citizen was not supposed to appreciate anything of genuine merit.

Today, fabrics deliberately designed to appeal to bad taste are virtually non-existent. The attitude that the finer things can be sold only in certain metropolitan areas to a restricted aristocratic clientele is being rapidly abandoned. The facts are obviously to the contrary. Class distinctions in design have been virtually demolished. There is no longer a price tag on good taste.

* * *

Perhaps the most conspicuous shortcoming has been in the matter of advertising and selling the new American decorative fabrics. They have not taken their rightful place under the sun. Everyone connected with the distribution of these magnificent materials owes it to the industry to do justice to the creations of designers. This brings us to the prime purpose of this article: to point out that now is the time for all good merchants to sell American Decorative Fabrics for all they are worth.



ROMANTIC LANDSCAPE. *Three-dimensional metal wall sculpture created by Helena Tynell.*

DESIGNERS FROM FINLAND

FOR A LONG TIME NOW people have sought decorative ideas for their walls which would be more in keeping with modern interiors, and more imaginative than the usual lighting fixtures, and such stereotyped devices as hanging ivy and shadow boxes. They have looked for solutions other than the traditional one of hanging an original painting or a reproduction of an old master as wall decoration. From Finland come several new ideas from the fertile brains of the husband and wife team, Helena and Paavo Tynell, in both lighting fixtures and metal wall sculptures.

The Tynells operate their own factory in Finland and Paavo Tynell, who is well-known in the development of contemporary lighting, has designed illumination arrangements for many public buildings throughout Europe. In America, examples of his work can be found in the offices of the President and the Secretary-General at the United Nations.

Mr. Tynell introduces a new note in decorative lighting fixtures with sand-blasted opal glass combined with solid brass. These lamps are designed around the bulb and the element of practicality is never lost sight of. They are first and foremost devices to provide light.

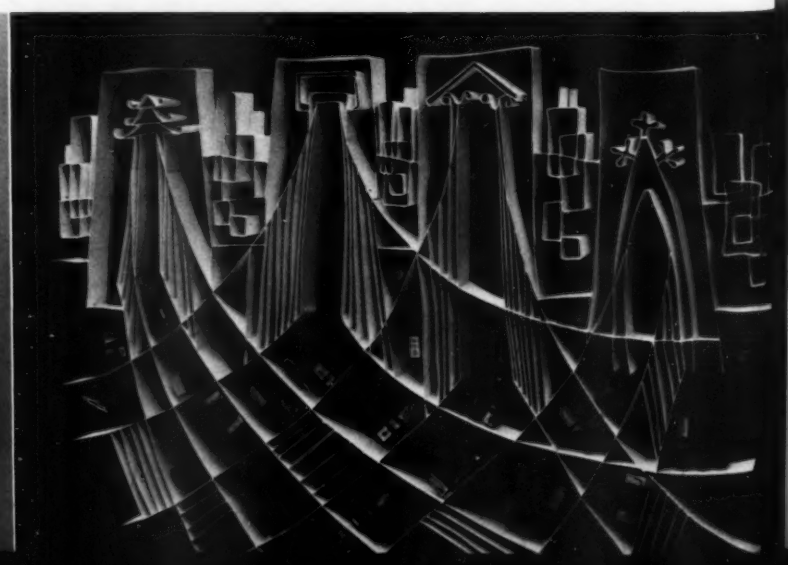
Helena Tynell's metal sculptures are truly unique in their dimensional quality and in their affiliation to abstract painting. They are an exciting answer to the quest for new wall decorations. While Mrs. Tynell's sculptures are suitable in size for the average room, she also aims to design metal sculptures for public buildings, such as banks and offices.

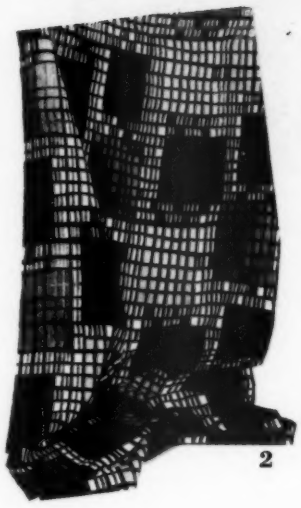
Here are genuine answers to the need for creative and vital wall decor. Both in design and use of materials the lighting fixtures and the metal sculptures represent a truly contemporary spirit in harmony with the modern home.

Paavo and Helena Tynell, husband and wife designing team bring new decorative ideas from Finland.

Solid brass ceiling fixture with four sand-blasted opal glass globes which give soft diffused light. Designed by Paavo Tynell.

Below left: THE GENTLEMAN CAT, *a debonair metal wall figure and, below right,* MANHATTAN, *an abstract design. Both by Helena Tynell.*





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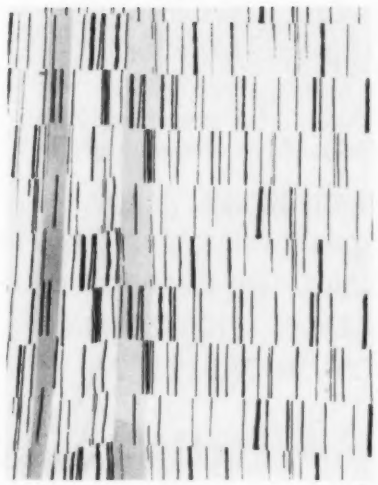
AT CHICAGO'S MERCHANDISE MART

New York's Museum of Modern Art and Chicago's wholesale merchandising center cooperate each year to present the best examples of modern design in home furnishings. They combine their resources for the exhibition in the belief that it will stimulate the appreciation and creation of the best designs among manufacturers, designers and retailers for good living in the American home.



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***1.** Table and chairs designed by Hans J. Wegner, distributed by Richards, Morgenthau.* **2.** *Raff linen print by Viola Graasten, distributed by Bonniers.* **3.** *Fiber rug by Waite Carpet Company of heavy kraft fibers.* **4.** *Pressure cooker designed by W. A. Welden, from Revere Copper and Brass.* **5.** *Covered bowl designed by Peter Voulkos of stoneware, for the Archie Bray Foundation.* **6.** *Batiste print by Ross Littell, from Laverne.*

3

CARVING FROM BENIN IN BRITISH MUSEUM

P R O B L E M
in Upholstery Fabrics

How to Achieve
OPULENCE
at a Popular Price

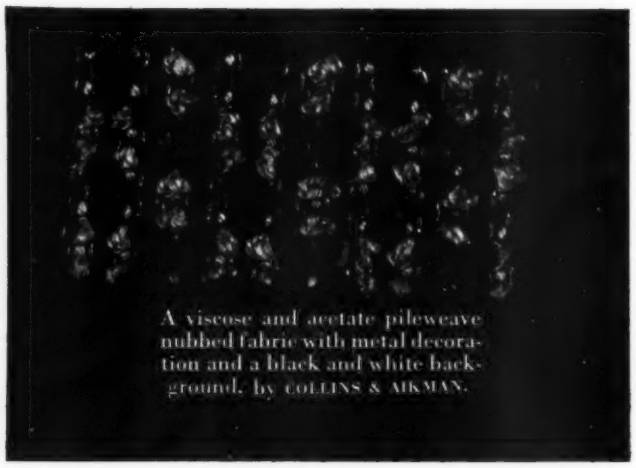
? ? ? ?

REQUIREMENTS: Desired fabric should be characterized by:

MARKED TEXTURE INTEREST
EXAGGERATED NUBBY EFFECT
UNMISTAKABLE MODERNITY
UNQUESTIONABLE RICH LOOK
EXCITING COLOR TREATMENT

ALL THIS WITHIN Lower Middle Income Price Brackets

S O L U T I O N . . .



A viscose and acetate pileweave nubbed fabric with metal decoration and a black and white background, by COLLINS & AIKMAN.

AS ILLUSTRATED BY SWATCH OF CANDALON UPHOLSTERY FABRIC ABOVE.

HOW IT'S DONE...

TEXTURE-WISE: Collins & Aikman have developed a special pile fabric which produces a super-nubby effect. Almost looks hand tufted. Note *dual* texture interest: hand appeal combined with eye appeal. Very important in furniture fabrics. Completely contemporary.

COLOR-WISE: A special composition of four different yarns, each in a different color. Yet the cloth is piece dyed.

HERE'S THE TRICK:
This particular dye bath contains both viscose dyes and acetate dyes. The viscose dyes are impervious to acetate colors and the acetate colors are impervious to viscose dyes. In this particular CANDALON fabric:

THE GOLD is Lurex and does not take either dye.
THE BLACK is solution dyed—also impervious to dye bath.
THE BROWN is viscose. THE TURQUOISE is acetate.

The end result of this clever concoction is a Rich Appearance at a Modest Price.

OTHER COLOR COMBINATIONS

Gold, Black, Cream, Ice Pink

Gold, Black, Beige, Brown

Gold, Black, Light and Dark Green

Gold, Two-tone Black

Gold, Black, Red, White

Gold, Black, Light and Dark Blue

Gold, Black, Ice Pink

The mill works from a "bank" of grey goods, woven in advance.

The desired color combinations, according to individual requirements, can be secured by piece dyeing *a la carte*.

The same fabric, yarn dyed, would have to be specially woven for each color. Sometimes yarns would have to be dyed to order. All in all Collins & Aikman have arrived at a neat solution of one pressing problem of modern textiles.

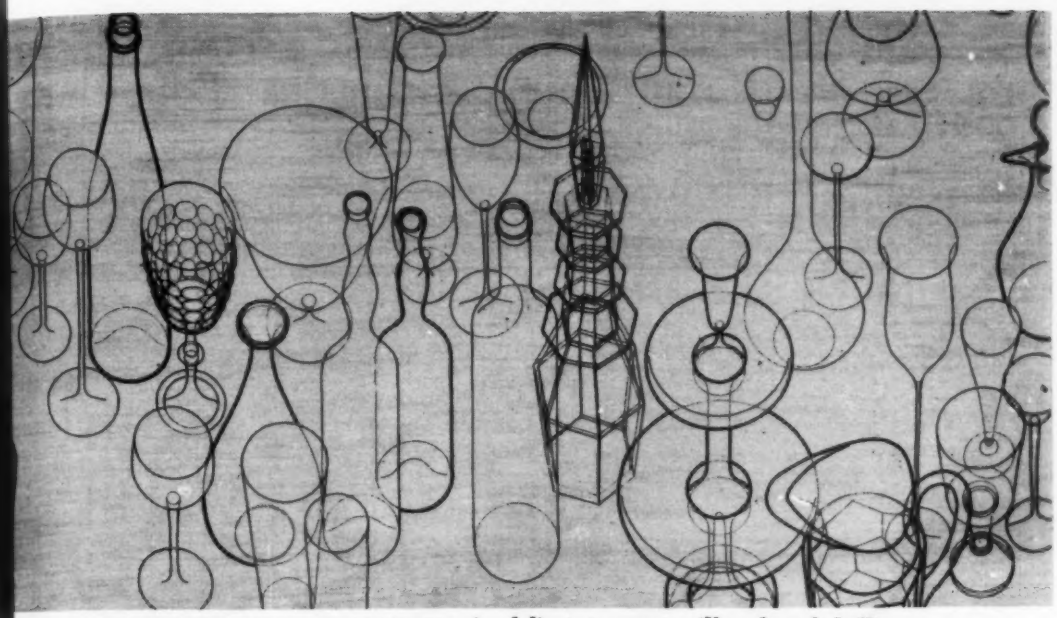
Selling Fabrics by Stressing Special Uses

With large areas devoted to windows in today's modern houses, the expenditure for drapery fabrics is equal to or exceeds that of other major furniture fabric purchases. It is, therefore, important that fabrics selected for draperies or curtains be of good design, appropriate for the place where used, and of quality construction which will wear. W. B. Quaintance & Co., Inc., a small house with many ideas for interior decorators and department stores, merges good design with quality fabrics.

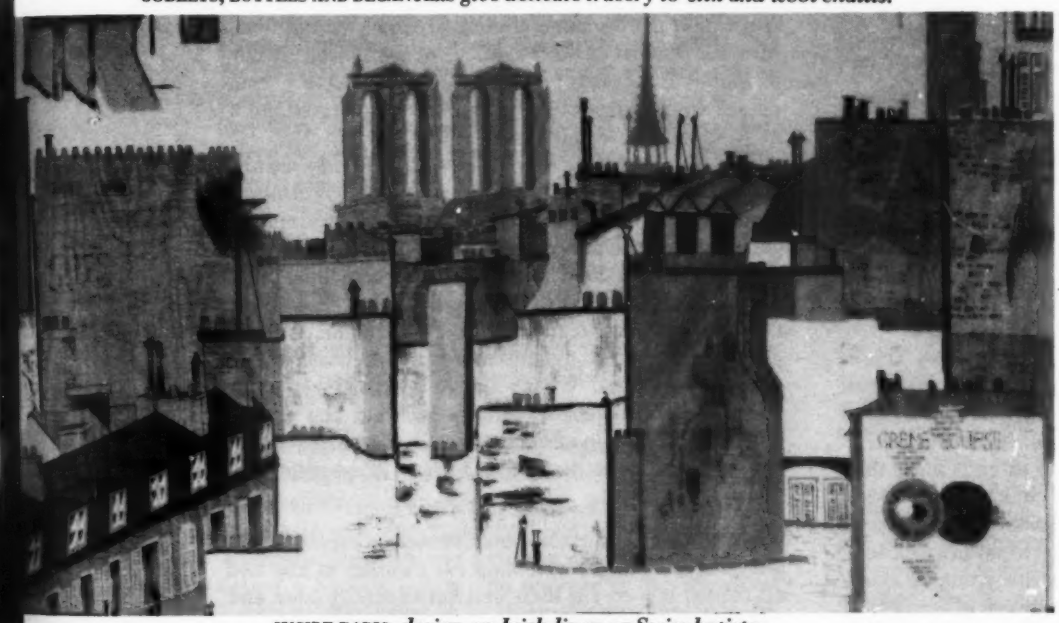
* * *

AMONG ITS MANY DECORATOR IDEAS, Quaintance features dramatic curtain panels. The fabric can be framed and hung as a picture, used to cover a folding screen, or treated as a curtain. A

NO TRUMP, *a hand-printed, cotton curtain fabric.*



GOBLETS, BOTTLES AND DECANTERS *give delicate tracery to silk and wool challis.*



INSIDE PARIS, *design on Irish linen or Swiss batiste.*

APRES LE BAL, *a cotton print designed by Joe Martin.*

complete design in itself, the curtain can be the focal point for a room, keynoting the color scheme.

* * *

Another category of fabrics are those which might be called the *shock* prints. Large in scale and with bold colors, these are meant for hotels, theaters, restaurants and other public interiors. They create a momentary eye-arresting effect suitable for public settings, but not necessarily desirable for home living areas.

* * *

Other designs, executed with drama and flair, are destined for game rooms, studios or porches. One interesting fabric in this vein simulates a café curtain, printed complete with rods and loops. It can be cut up into cafe curtains or used more whimsically as a full length curtain.

* * *

Quaintance has found that there is always a demand for embroidered tambours, the imported sheer organdy curtain, and they make a point of always having these available.

* * *

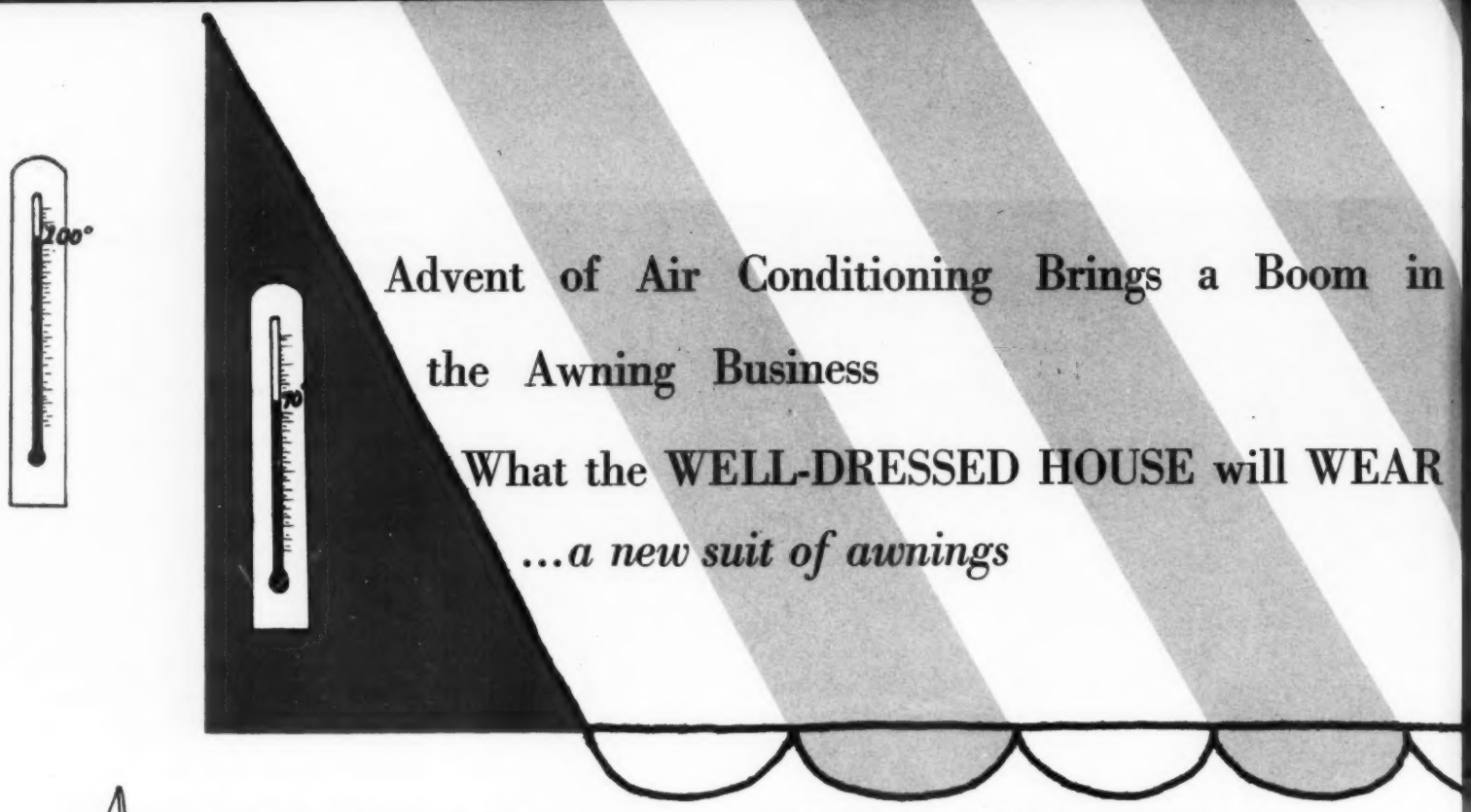
A coordination idea which provides much versatility is the application of the same print to chintz and also to sheers. These are coordinated by hanging the sheer cloth at the window, using the heavier one as a bedspread, or the two weights in matching print can be used to dramatize a window effectively.

* * *

This house divides its preference between natural fibers and synthetics. Pure silk, linen and cotton are always stressed. Orlon, nylon, and Fortisan form a major part of the collection, used either alone or in combination. Fortisan has found favor because of the quality of its texture and its durability. Casement curtains of a Fortisan and silk blend withstand sun fading much longer than an all-silk fabric. All these fabrics are available in prints and plains. A Fiberglas bouclé in a loose weave is a favorite glass curtain fabric and comes in beiges and tans.

* * *

It is the belief of Quaintance that there are no set rules in decorating, and by offering good design ideas, the decorators are encouraged to take full advantage of the importance of drapery and curtain fabrics.



Advent of Air Conditioning Brings a Boom in the Awning Business

What the WELL-DRESSED HOUSE will WEAR

...a new suit of awnings

Awnings that "hang" from the bottom up glowing colors with built-in weather resistance movable awning panels like outdoor drapes new metallic finish with a silver sparkle outdoor "rooms" of awnings on metal frames

THE EXPERTS SEEM to agree that it won't be long before the American countryside will be one of the brightest and most colorful spots on earth. This cheerful view is part of a very positive prediction that the general use of awnings is scheduled to double before 1960.

Is some one dreaming this up? By no means. This is not an irresponsible, off-the-cuff guess. It is a careful calculation of a group of astute individuals based on extensive investigations covering the entire country.

No one whose orbit of operation extends more than a mile or two beyond city streets needs a survey to tell him that there are more awnings on houses nowadays, in rural areas no less than in metropolitan suburbs. It is equally apparent that people are going in extensively for fancy outdoor furniture, much of it made of or with awning materials of one sort or other. Such furniture has become an integral part of modern outdoor living. The vogue of the beach umbrella alone accounts for a respectable yardage, even in sections of the country where the nearest beach is a thousand miles away.

Impact of Air Conditioning

The greatest gains, however, are coming in the fulfillment of the original purpose of awnings: As a shading device for windows and porches. The impetus for this remarkable expansion, strangely enough, comes not from the mills that make Army duck or the plants that finish it or the manufacturers of awnings, but from the air conditioning industry. To be sure it took a long time for this impetus to gather momentum. The first effect of air conditioning was definitely detrimental to the use of awnings, because the initial assumption was that automatic climate control obviated the need for fabrics on the facade.

This theory was not supported by the facts. Finally it became obvious that there was something incongruous about installing cooling systems inside of houses without regard to nature's heating system outside. If awnings made dwellings cooler before air-conditioning, would not the same kind of window shading result in more efficient and economical operation of air conditioning machinery? At this juncture the big companies with a large stake in the new industry began to call in the boys with the slide rules.

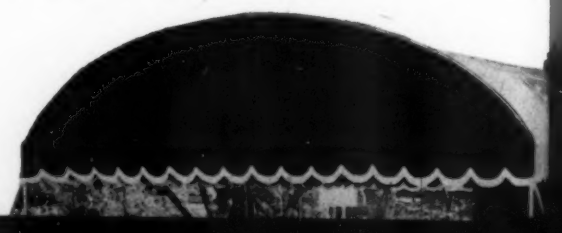
The results of their surveys have been highly rewarding and eminently practical. Here are their findings in a nutshell: A house properly protected by awnings can get along with an air-conditioning unit that is only two-thirds the size needed for the same house without awnings. In other words, if the engineers tell you it will take a three-ton unit to condition your home, you can get along with a two-ton unit merely by putting awnings on your windows. What's more, you will get along better, because your machinery will not run as frequently. The gain in efficiency of operation after proper shading by fabrics may be as high as 28 percent.

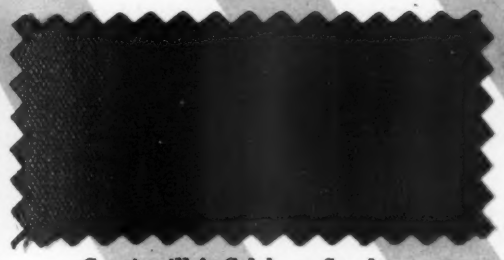
Awnings Cut Costs

As a result, the air conditioning companies are pumping with might and main for awnings in any and all forms. It is by far their best bet to reduce costs and widen their market. This may not be immediately apparent to people who live north of this country's great and growing heat belt. In our Southern states, new houses with the slightest pretense to comfort and elegance are being air conditioned. In fact, the day of the $15,000 and even the $10,000 air conditioned home is not far away. This is the common opinion of contractors, engineers and manufacturers of climate control systems. Since the lowering of prices to the popular level is largely contingent upon awnings, it is no wonder that the air conditioning industry has fallen in love with the textile business. It looks like a marriage of convenience and common sense.

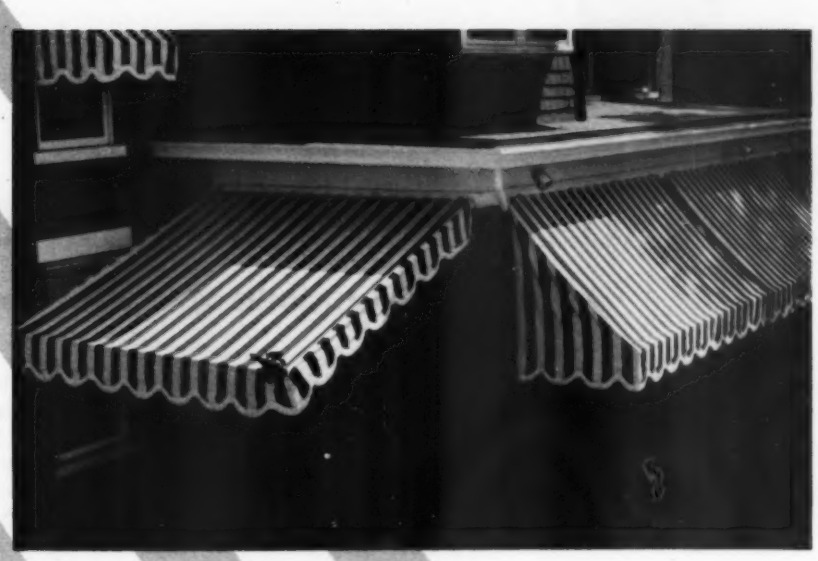
The mills are more than ready for the opportunity. They have transformed the drab old awnings you used to know to the highly styled window dressing you see on and about the smart houses of today. They have given awnings a beauty treatment that deserves the word amazing. As a result, window fabrics can withstand the rigors of wind, rain and scorching sunlight.

How has it been done? A glimpse behind the scenes of the Woodhead Division of the Graniteville Company will throw light on the subject. This plant, part of the group that was formed under the leadership of the late





Graniteville's Calabana Stardust awning fabric, vinyl coated with metallic finish on Army Duck. By MC CAMPBELL & CO.



Leavelle McCampbell, is the largest manufacturer of awning stripes. For twenty-five years, the people at Woodhead have been pioneers in the business, especially in the intricacies of printing. The procedures they have perfected are very different from those followed in most textile printing operations. To start with, it must be understood that awnings are not dyed. They are painted, or better still, coated. Awning colors are achieved by a surface application. This is necessarily so. If the heavy Army duck fabric were impregnated with dye stuff, you would get a heavy, stiff, boardy material, too hard to handle. Basically the *coat of paint* on an awning is like the paint used on the walls of your house; it protects as well as beautifies.

Vinyl Coated Awnings

The application of awning *paints* is very touchy, very tricky work, calling for machinery and methods that are in many ways at variance with what you will encounter in other finishing plants. For example, at Woodhead you will see a drying range 450 feet long, called a festoon dryer. The reason for the enormous length of this dryer is to permit faster operation by giving the goods more of a chance to dry. You will see precision control devices to adjust the pressure governing the flow of paints used in coating. This is the way sharp definition of color is secured. There is also a calendar that works by hydraulic pressure which is capable of delivering a pressure up to forty tons per square inch. This is the secret of the smooth finish.

Six years ago, Woodhead brought out Vinyl plastic coated awning fabrics, the first new development in this particular field for many years. Awning men have frequently said that Vinyl has added the proverbial new dimension to their product. Certainly Vinyl coated awnings are both handsomer and hardier than the fabrics of the pre-resin era. Their colors are much more vivid and brilliant, and they last longer. In addition to affording greater protection, the new awnings are easy to wash. Furthermore, Vinyl plastic makes awnings waterproof and endows their colors with remarkably effective resistance against fading from atmospheric acids, or gas fading as it is generally called.

In other words, fabrics for the exterior of the house, like those for the interior, are not only brighter and more beautiful than they used to be, but longer wearing and much more serviceable. Corresponding improvements have been made by awning manufacturers. They have dreamed up all kinds of new projects for Army duck, functional as well as artistic. There are new reverse English awnings that actually *hang* from the bottom up. There are awning panels outside the windows, sometimes classified under the heading of outdoor drapes, that can be adjusted to follow the sun. New architectural and artistic treatments are coming out every day.

This is just the beginning. You can now build a highly styled breezeway between your house and garage out of awnings supported on ornamental columns or frames. In fact, with a few metal supports or pillars and an awning roof you can construct a demountable and portable outdoor room. This can be set up next to your barbecue pit or swimming pool or favorite play area. Portable awnings and frames are specially styled and fashioned to decorate and shade terraces or patios, and to serve as carports or as extra demountable rooms for trailers. Many of the current canopies, shelters and outdoor rooms are of the do-it-yourself type, expressly engineered for amateur installation.

It is not surprising that more and more people are becoming acutely conscious of the charm and comforts conferred by awnings. Magazines devoted to homemaking are full of smart things you can make with Army duck. Awnings have become part and parcel of gracious living today.

New Metallic Finishes

The fun has only started. All sorts of interesting things lie ahead. Tip: There is a brilliant development on its way with the awnings for Spring 1955. It is a brand new kind of metallic finish, recently introduced by McCampbell & Company and produced by Woodhead. Particles of gleaming metal are dispersed in the awning paints or Vinyl coating, with the result that the new awnings look as though they were *metalized*. In the case of painted awning stripes, the effect is often described as star dust or as sparkle. In the case of Vinyl coated materials, you get an all-over metallic appearance. Either way people are acquiring an entirely new concept of the decorating potential of awnings in this gleaming and glamorous new version. You won't recognize the old place after the awning man gets through.

RAYON CARPET CODE

packaging the results of constructive thinking

LEADING CARPET MILLS are beginning to wonder about Ralph Waldo Emerson. They take issue with him particularly on the subject of mouse traps. The contention is that Ralph Waldo missed the point when he claimed that the world would beat a pathway to your door if you came up with a better contraption than your neighbor.

Carpet mills feel that a much more serious problem is precipitated when your competitors build a mouse trap that looks exactly like yours but utilizes cheaper materials and construction methods. The result is the public decides, after a few mouse trap failures, that there are no good ones any more and the smart thing to do is buy a cat.

Actually this fanciful fable has frequently been enacted and re-enacted. In fact, the recent history of the carpet industry shows some glaring examples of quality debasement that have virtually ruined the entire market for certain types of floor coverings.

As sole manufacturers of rayon carpet fibers, American Viscose Corporation has for a long time been deeply concerned with this problem. Unfortunately, tampering with quality can take many forms. It may involve the use of waste materials or yarns diverted from the apparel field; it can take the form of short-changing the consumer by short cuts in construction and processing mothods.

Quality Control

The question of quality control was brought to a head with the introduction of *Tufton*, a new family of rayon fibers specially engineered by American Viscose for carpets. The company took the position that this development, which makes it possible for people who could not afford luxury carpets before to enjoy them henceforth, could not possibly fulfill its high hopes unless safeguarded against the onslaughts of substandard competition.

Tufton fibers give carpets highly prized service and luxury qualities: Radiance of color, resilience, soil-resistance, long wear and cleanability — all at prices that are distinctly popular. At the same time, new machinery and methods were evolved at the mill level for the tufting process. This has resulted in a thicker, longer wearing pile more sympathetic under foot, with a surface interest more pleasing to the eye. In other words there was much at stake.

Establishing the Code

That is the general background against which the Tufton Quality Plan was drawn up and the Tufton Quality Code established. Every reasonable contingency is covered. Quality standards stipulate fiber content, weight and density of pile, color fastness, backing material.

At the present writing thirteen carpet manufacturers are participating in the plan: Aldon, Barwick, Callaway, Gulistan, Needletuft, Belrug, Roxbury, Artloom, Beacon, Patcraft, Dellinger, Charm-Tred, Adamo. The public is being alerted by an educational advertising program. An identifying label is provided for the guidance of all concerned.

In other words, it's all wrapped up in a neat, attractive, handy package — which is a consummation that has long been devoutly wished for in the textile business. Carpets made of Tufton rayon fibers come about as close to packaged goods as you can expect of anything made on a loom.

The whole thinking back of this new fiber as well as the merchandising is of the highest order. It represents a complete and thorough protection of the interests of manufacturers and merchants, as well as the consuming public.

Two examples of today's hand-carved tufted floor coverings in classic key patterns. These rugs make use of the richness and resilience of Tufton rayon yarns in their construction. Both are by Needletuft Rug Mills, division of Cabin Crafts, Inc.

NEW BEAUTY PRESERVATIVE FOR RUGS

which presents an interesting publicity problem

ONE OF THE LATEST efforts on the part of the textile chemists to outwit Father Time and circumvent the laws of nature takes the form of a preservative for rugs which retards the rate of soilage and helps to retain original rug colors longer. This treatment is Juvenon, a product of the Textile Resin Department of American Cyanamid.

Juvenon, however, is not a resin. Its precise nature and composition have not been revealed; it has been described as a sort of colorless soil which clings to the fibers of carpets and rugs so that particles of dirt are less likely to adhere, and more loosely held when they do happen to lodge.

You can thank the trend toward lighter colors for this development, and also the increasing use of rayon and cotton and blends for underfoot service. As carpet colors became lighter, customer complaints about the changes in shade became more clamorous. The soilage problem was at the same time intensified in floor coverings using fibers that lacked the inherent dirt resistance of wool. When some of the very lightest colored rugs called for frequent shampooing in less than a year, it was apparent that steps would have to be taken.

Research Rewarded

The Alexander Smith people were the first to do something. Their laboratory tried out a formidable array of chemical compounds in quest of one that would resist dirt without modifying the carpet's appearance. When their research was rewarded with a chemical that proved successful in experiment, American Cyanamid was called into operation, and Juvenon was developed.

The practical results have been excellent. Alexander Smith's blended carpets, including those in light and bright shades, have been treated with Juvenon for the better part of a year. Complaints have been sharply curtailed. Yet the public does not know that such a thing as Juvenon exists; and the trade is just as blissfully in the dark on the subject. In other words, here is a very important and substantial benefit that has been passed on to the consumer without any mention whatsoever. The company has not seen fit to claim any credit for the benefit conferred, which is something almost unheard of.

A Puzzling Problem

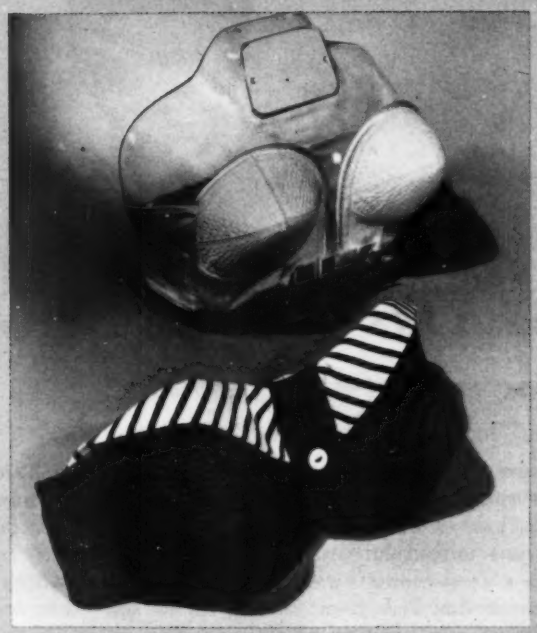
In the case of Juvenon, the publicity problems are particularly puzzling. American Cyanamid, in spite of excellent results with the treatment, is loath to offer a tag explaining that the treatment will keep carpets cleaner longer or colors brighter longer. This is a demonstrable fact — but how long is *longer?* For that matter, how long is *long?*

An academic question? Anything but. The rate of soilage varies greatly in different parts of the country, with climates ranging from cool and smoggy to hot and dry. The rate of soilage also varies from family to family, depending on whether it's a house full of kids or the home of a childless couple.

The problem is: How can you do justice to Juvenon without arousing expectations that are beyond the power of any contemporary chemical treatment to fulfill? For the time being both American Cyanamid and Alexander Smith are standing pat. Various procedures have been discussed. One possibility is an educational program that goes no further than the retail buying personnel.

It's not the custom for American business to keep good things secret. In fact the more you tell about them, the more people are inclined to buy. What happens to Juvenon in the near future will be of exceptional interest.

A stencil was placed on rug sample before treating with Juvenon (left). Dirt was sprinkled on sample (left center). As cleaner removes dirt (right center) it adheres only to untreated part, revealing lettering (at right). Courtesy Alexander Smith, Inc.



Some of the diverse uses of Fabricushion are illustrated by:

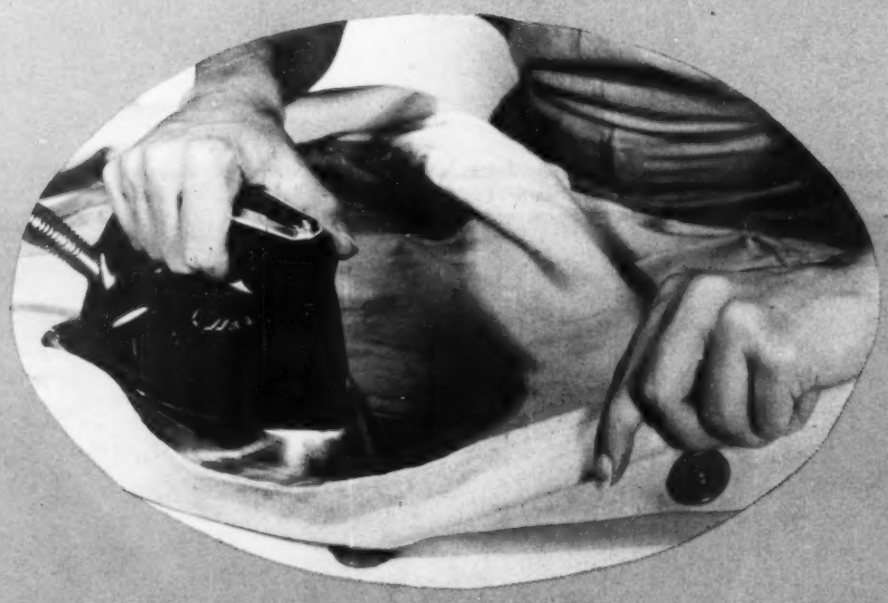
ABOVE LEFT: *Brassiere and halter in which Fabricushion is used in the supplemented cup, as wire covering to prevent cutting, for cushion pads and boning ends, and for cushioning under the clasp.*

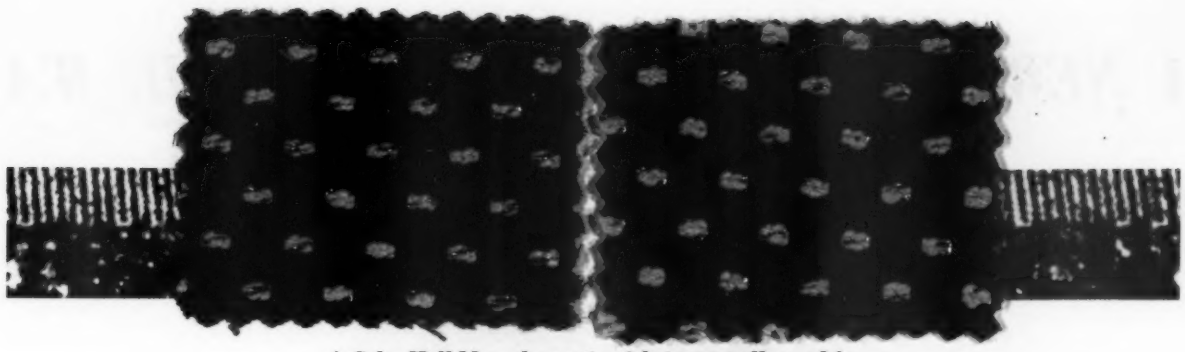
ABOVE RIGHT: *Colorful combination coasters and hot pads made of Fabricushion, which are absorbent and protect tables and furniture from rings and scratches.*

CENTER: *Mrs. Frank J. Lausche, wife of Ohio's governor, inspecting Fabricushioned carpeting prior to its installation in the governor's mansion.*

BELOW LEFT: *As covering for ironing pads Fabricushioned material allows steam iron to ride over buttons and zippers without breaking or damaging them.*

BELOW RIGHT: *A few of the fabric-foam combinations in which the cushioned fabric has been cut, sewn, tacked, stapled, cemented or perforated as required.*





A Cohn-Hall-Marx decorative fabric normally used for drapery, at left, as it comes from the finishing plant, and at right, built up with foam by the Andrews-Alderfer process for a variety of uses including upholstery, where its resilient qualities are especially desirable.

FABRICS FUSED TO FOAM

. . . *add new textile dimension*

The newly formed partnership of the textile and rubber industries promises increased comfort and durability in a growing list of products for home furnishings.

ACCORDING TO ALL INDICATIONS, you will be hearing more and more about the use of foam rubber in a lengthening list of textiles, ranging from such utilitarian products as ironing board covers to such beauty products as brassieres that lend aid and comfort to nature. A patented process that permanently fuses a fabric surface to a foam backing is the cause.

The name of the process is Fabricushon and it emanates not from textile centers but from the rubber capitol at Akron, Ohio. The developer is Sterling Alderfer of the Andrews-Alderfer Company in that city. His technique is applicable to a wide variety of fabrics. The foam latex backing to which the cloth is fused may be of any desired thickness, from .025 inch to 3/16 inch or thicker. Fusion is so thorough and complete that the two substances become one integrated material to all intents and purposes.

Some of our top designers have given Fabricushon gratifying verbal orchids. More important still are such tangible evidences of approbation as widespread acceptance by the automotive industry. In the 1955 models of Chevrolet, Pontiac, Oldsmobile, Buick, Hudson and Studebaker all floor carpeting is said to be Fabricushoned. That is certainly a good start for a newcomer in the floor covering field.

Carpets for the Home

When it comes to floor coverings for the home, Mr. Alderfer's process seems to have many advantages. To start with, the luxury and comfort of rubber under foot becomes a part of every carpet. The carpeting grips the floor with its own built-in padding and may be easily installed by amateurs. In fact, a line of *lay-it-yourself* carpeting is already on the market. Also available are Rug Tiles, carpet-on-foam squares which are laid like rubber tiles. The material lies flat, without skidding or buckling.

Another interesting underfoot use of this versatile process is in shoes and slippers, both as cushion linings and inner soles. Since neither cement nor adhesives are used, Fabricushon breathes. It can be molded to the contour of the foot and will not gather in wrinkles or bunches. According to extensive tests by the independent laboratory of Foster-Snell, the integration of fabric and foam increases the durability of materials as high as 350% to 790%.

Exploring New Applications

Other examples of Fabricushon in action are slip covers that do not slip, upholstery fabrics, seat cushions, bandages, luggage, coasters and hot pads. The process is likewise being vigorously advocated as insulation and protection in ski clothes, golf bags, gloves, mattress tickings, table mats.

Freda Diamond, the designer, says, "the new technique of Fabricushon is marvelously versatile, and particularly adaptable for upholstered and dual sleep furniture. It helps cut down excessive bulk and tends to make seating pieces more trim, flexible and comfortable." Interior decorator Melanie Kahane finds that "Fabricushon draperies mean light-proof beauty . . . they fall in deep folds, and hold shape in the attractive long expanse style so much in vogue."

An amusing report comes from a bus company that installed Fabricushon seat toppers in two of their buses last summer. The drivers were so outspoken in praise of their coolness and comfort that the union insisted upon having Fabricushon seat toppers installed in all buses.

* * *

Wherever there is a need for padding or backing or cushioning, the advantages of a single integrated material are bound to occur. The public will be found to be more than receptive for people are thoroughly sold on foam rubber. This becomes abundantly clear when you realize that major sales expansion did not start until after the war and has already reached 200 million pounds a year.

Fine fabrics teamed up with foam make a formidable combination. END

A NEW ARMY UNIFORM IS ON THE WAY

BY HAROLD W. SCHWAB

AFTER THE CESSATION of World War II hostilities, General Dwight D. Eisenhower decided that American Army uniforms should be changed, as most armies of the world were wearing our uniforms in the dark olive drab color, known as Shade 33, due to lend-lease, ECA or outright gifts, and it was almost impossible to distinguish an American from a foreign soldier. The General also felt that a special dress uniform would be a morale builder and an asset to the recruiting program.

It is almost impossible for the average citizen to conceive the magnitude of the task and the time required for the Army to change over from one uniform to another. Much credit is due to Lt. Col. W. D. Wise, Jr., Asst. Chief of Staff, G.I. of the General Staff; Dr. S. J. Kennedy, Research Director of the Office of the Quartermaster General; his deputy Walter L. Brown and Fred Tartaglia, Chief of the Clothing Department Division for their untiring efforts and capable handling of the highly involved program of developing this new uniform, of having it adopted by the Army and approved by both branches of Congress.

The Program Initiated

In routine, the program was first initiated by the Clothing Research and Development Branch of the Military Planning Division O.Q.M.G. Many consultations were held with the Army's Uniform Board, with the major branches of the Army, and with the Textile and Clothing industry's leading designers and technologists. All of the various factors were carefully and exhaustively studied: the construction and quality of fabrics, various colors and the degree of color fastness each one afforded, the design of the uniform, the trim and the accessories. The uniform decided upon was then submitted to the Army's top ranking officer, the Chief of Staff, and the Department of Defense for approval.

The next step was to wear-test the uniform and to determine the degree of military and public acceptance. For these purposes, several thousand uniforms have been worn since 1951 by the Ceremonial Troop Companies located at Forts Myer, Virginia and McNair, Washington, D. C. The findings were reviewed by the Uniform Board and submitted to the Army's Chief of Staff and the Department of Defense for final approval.

The design of the new everyday, Shade 44 Green uniform varies considerably from the current style as the waist seam and cloth belt have been eliminated. The Eisenhower jacket is now obsolete, as it was proved to have no value for battle wear and is not suitable for peace-time dress.

Identifying Trim for Officers

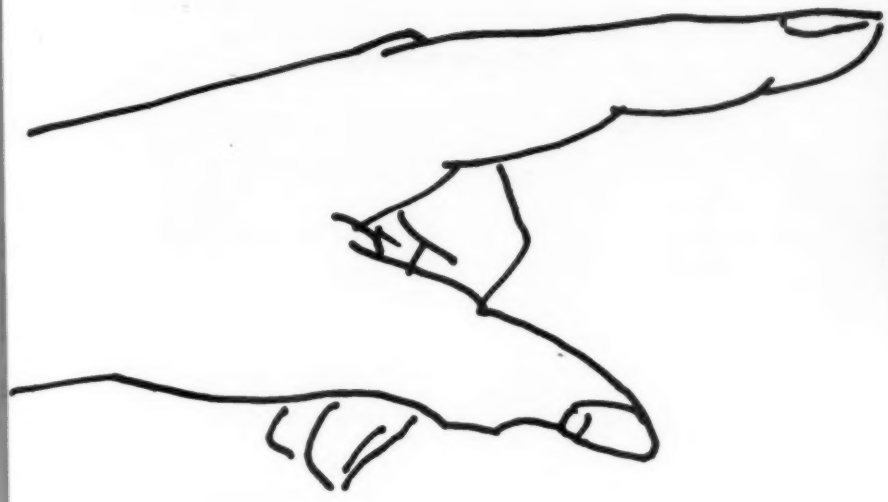
The new Shade 44 Green uniform is identical in fabric, color and design for both officers and enlisted personnel. In order to readily identify the officer, he will wear gold sleeve trim, and chin strap; field grade officers above the rank of Captain will have a cap with vizor embroidered in gold color in the Army's traditional oak leaf design; and non-commissioned officers, gold color striped chevrons.

This is the first time in this century that the Army has completely changed its service uniform, cap and accessories from one color and design to another. In the late 20's there was a partial change in color when the Army was less than 150,000 strong, but it now numbers about 1,500,000.

The New Dress Uniform

The program for the development of a new dress uniform, under the direction of Brig. General Georges F. Doriot, Director of Military Planning, O.Q.M.G. and later Major General W. H. Middleswart, his successor, and Timothy F. White, Chief of the Clothing Section, was successfully concluded with the creation

THIS IS... *Shade 44...Due September 1, 1956*



Shade 44 Green, the new 16-ounce, all-worsted serge uniform fabric. By ROCK RIDGE WORSTED MILLS

of a new blue uniform designed by the author. Several years were necessarily required to develop this uniform, which was designed with as little deference to tradition as possible. Color experts were consulted and, from hundreds of colors, shades of blue were decided upon which had never before been worn for any civilian or uniform purpose.

Single Color Uniform Trim

General Eisenhower decided that the entire Army should have one single color for uniform trim and a new shade known as sunrise red was adopted. The General felt that the Army now fights as one unit and no rivalry between the different organizations should exist. He also requested that hashmarks and overseas stripes be reduced to a minimum, and a single stripe was created for each of these designations.

Harold W. Schwab, President of H. W. Schwab Textile Corp. and Rock Ridge Worsted Mills, has served as consultant and advisor to the Armed Forces in the development of uniforms and fabrics since 1946.

When the General finally approved the uniform, he requested that the Army men have a chance to vote for the uniform they preferred and agreed to be bound by their decision. Four different types of suggested dress uniforms, including the one approved by the General, along with British, French, Canadian and our dress uniform of the 1938 period, were submitted to the Army in all parts of the world, reviewed and voted on by thousands of troops.

A blue dress uniform, with various changes in the model that had been approved by General Eisenhower and the men in the service, has now been authorized for optional purchase and wear. The officers' blue dress uniform continues to carry the colors of the branch of the service on the sleeve, cap and shoulder trim, but enlisted men wear only one color trim, namely gold.

* * *

Now the gigantic task of procuring and distributing the new service uniform begins. Pilot yardages of the fabric must be made to determine whether industry will incur difficulties in manufacturing the large yardages that will be needed. In this instance, it is estimated that 20,000,000 yards of 16-oz. 44 Green, all-worsted serge, at a cost of about $75,000,000, will be needed in the next several years to make three million uniforms. Also pilot model quantities of uniforms, shirts, and accessories will be made.

Inventory of the current uniform and accessories must be carefully studied and a date determined when the existing stocks will become exhausted, and when it will be most economical to change over to the new uniform. It will be a slow drawn-out process, as it is not practical or economical to attempt to dress the entire Army in the new uniform on a given date.

Although the Shade 44 Green uniform has been adopted, it will not be authorized for wear until September 1, 1956, at which time the Army will be in a position to begin issuing the new uniform to enlisted personnel. This uniform will be worn by officers on duty, and the blue dress uniforms or the combination Shade 51 Green and 54 Pink uniform will be worn after 6 P.M., off post or for dress purposes.

It is planned that eventually the Army will wear the new Shade 44 Green uniform for duty, the Shade O.G. 108 for field and battlewear and the blue dress for off-duty and around town.

Report on DYNEL

Dynel, already a factor in the apparel field, is now making news in products for industry. The high resistance of Dynel fabrics to damage by fire, acids and other chemicals makes it particularly suitable for service in the exacting industrial world.

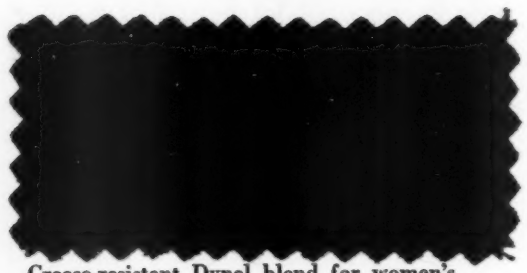
FABRICS OF DYNEL and Dynel blends are increasingly found in the industrial world where their ability to withstand the effects of fire, acids and other chemical agents particularly recommend them. In addition, they are washable, are as strong wet as dry, resist moths, mildew and stains and are resilient. Fire resistant draperies, chemically resistant work clothing, chemical filters and anode bags, valve and flange covers, paint roller covers and railroad vestibule diaphragms are just a few of the products of industry using Dynel fabrics because of this unique combination of properties.

Work Clothing

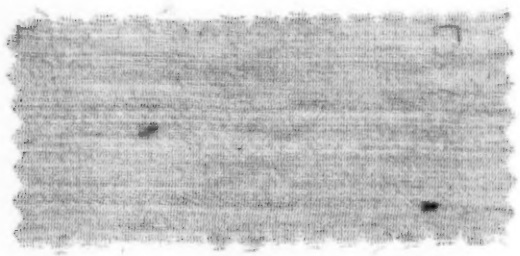
Dynel was one of the first of the newer synthetics to be used in chemically resistant work clothing. Initially, it was popular because of its strong resistance to chemicals and fire and its ease of laundering. Subsequent use has proved that the wear-life of this clothing is so long that its purchase can be justified on the basis of economy alone. Under rigorous conditions, Dynel work clothes have lasted as much as ten times as long as garments made of natural fibers. A fact that has made the clothing popular with industry rental clothing firms. Dynel work clothes, usually sewn with acid-resistant thread, are also often treated with water repellents.

Non-Flammable Draperies

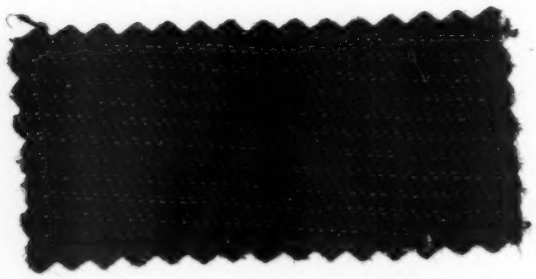
All-Dynel and fabrics of Dynel and Saran are prov-



Crease-resistant Dynel blend for women's separates, dresses and suits. Cross-dyed fabric is 65% viscose, 25% Dynel, 10% wool. By WILLIAM SKINNER & SONS



Casement sheer of Dynel and Saran filling, with all-Fortisan warp, which is non-fading and does not deteriorate in sunlight. By THORP & CO.



All-Dynel work clothing fabric which is highly resistant to acids and other strong chemicals, for laboratory or factory use. By TRAVIS FABRICS

ing increasingly important in the institutional drapery market. Dynel drapery fabrics have, besides their basic fire resistance, an excellent hand, good shape retention and resistance to stains, moths and mildew, all of which are important and make for long service in institutional draperies. A line of Dynel-and-Saran fire-resistant drapery fabrics has recently received the approval of both the Underwriters Laboratories and the New York City Board of Standards and Appeals.

Chemical Filters and Water Softener Bags

Dynel filter cloths are being used to filter an increasing range of liquids from malted milk to sulphuric acid. These filters have proved extremely long-wearing and, at the same time, they are easy to clean and get back into operation, which saves extra labor costs. Anode bags for electrolytic processing are proving equally serviceable.

Valve and Flange Covers

Dynel valve and flange covers now provide protection for workers against acid or chemical leakage in a number of plants working with such chemicals. The Dynel covers have sufficient strength to contain sprays resulting from gasket or packing failures on pressurized lines, at the same time permitting complete operating freedom of covered valves. This is in contrast to the customary lead covers, which are much more expensive to install and harder to handle. Lead covers normally have to be cut or burned off when repairs are needed; Dynel valve covers may be removed simply by untying or unwrapping.

Paint Roller Covers

A large percentage of the covers for paint rollers, for both home and industrial use, are now made of Dynel fabrics. Dynel's chemical resistance contributes toward a long life for covers, and these rollers have been particularly successful in applying the new rubber-based paints quickly and evenly with a single coat. Dynel's resistance to softening, and ease of cleaning have also been important factors in this field.

Railroad Vestibule Diaphragms

Fire resistant railroad vestibule diaphragms made with Dynel are now being used on passenger cars, baggage cars, diners and even on some Diesel power units. The newly designed, accordion-pleated canopies have solved many service problems which formerly plagued railroad maintenance men. Dynel diaghragms burn only when held directly in a flame and even then will not melt, drip or propagate the fire. Dynel is not affected by the chemical action of modern-day detergents and cleaners, which appreciably shortened the life of impregnated cotton diaphragms. In addition, Dynel stands up well for this use because it retains flexibility under exposure to extremes in temperature.

Borgana, new deep pile coating, which is 35% Dynel and 65% Orlon with Dynel knit backing. Is fur-cleanable, moth-proof. By GEORGE W. BORG CORP.

PROOF OF THE PUDDING...

The results of an unusually extensive series of comparative wear tests recently made in England on all-cotton and blended rayon-and-cotton fabrics in institutional and industrial types of apparel indicate valid and weighty results applicable to a much wider field.

MANUFACTURERS ARE ALWAYS interested in results of consumer testing for the results of laboratory investigation can never replace field work in assessing the value of constructions and blends in the textile field. Only very rarely, however, is it possible to arrange consumer testing which has all the features of control which characterize laboratory work. More often, so-called consumer tests are based on inadequate reports, complaint items, and reorders which contain many imponderable factors that cannot be adequately assessed unless the operation is on a very extensive scale.

Because it is so difficult to perform clinical tests on a scale which will yield valid results, the laboratory test has assumed a prime importance in the textile picture today. But it must not be forgotten that laboratory tests do not always correlate with consumer tests, where the factors of wear, laundering and repeated use are more widely verified. This is a fact which any textile man with consumer experience will underline.

With this in mind, an extensive series of consumer

LEFT: *Detail of collar and skirt pocket of nurse's uniform made of fifty percent rayon — fifty percent cotton which was still in use after twenty-five launderings during two years, nine months of service.* CENTER: *The same details in a uniform of one-third rayon and two-thirds cotton after thirty-one launderings.* RIGHT: *Details of an all-cotton uniform laundered twenty-eight times and withdrawn from service after two years and a quarter. The fabrics are of the same specification construction of 1/18's warp and filling, with 75 ends, 65 picks per inch, and were compression shrunk.*

wear tests were recently conducted in England to ascertain the comparative wear values of all-cotton and cotton-and-rayon fabrics of the same construction.

Increasing Use of Blends

The growing importance of correctly evaluating rayon and cotton blends will be apparent from the fact that in 1953, in the United Kingdom alone, blends of 30 percent rayon staple with 70 percent Peruvian cotton increased by nearly 300 percent in a little over twelve months. These yarns were generally used in women's outerwear and underwear, children's clothing, and men's and boys' sports and T-shirts. The exceptionally favorable performance of such garments in use, their good hand, appearance and ability to withstand extensive launderings led to a close investigation of these blends in woven fabrics.

Wear tests were therefore undertaken in various categories of clothing, including such items as laboratory coats, tested over a period of twelve months with twenty launderings; cooks' clothing comprising jackets, aprons and caps, tested over a period of eighteen months with one hundred launderings; prison clothing comprising jackets and overalls, tested continually for 410 days; clothing of Post Office workers and Fire Brigade personnel, tested for extended periods of normal use and wear. These tests were conducted under the direction of John Boyd of Courtaulds Ltd., London.

In planning the trials, it was decided that testing serviceability and performance under all conditions that the fabrics and the garments were likely to encounter in practice would be the most useful.

Selection of Fabrics for Testing

Of several well-known and tried constructions used for work clothes, two were chosen for these trials—denim and twill. The denim was a two and one twill used generally by all nurses in the United Kingdom as a protective overall and general duty garment. The twill was a warp-faced fabric usually used for overalls, workclothes, uniforms for domestics and nurses, and for laboratory and industrial protective clothing. Both fabrics could be considered as representative of the types generally used in work clothing and normally subject to the most severe wear.

The denim trial was specific and more narrow in its approach in that it was designed to find out the resistance of different blends and staple lengths to abrasion as compared with the 100 percent cotton standard. The denim trial was completely controlled by trained personnel who made observations and measurements for stability and were fully responsible for the results. The standards in both the denim and the drill trials were 100 percent cotton fabrics of identical constructions.

For the denim trial, seven fabrics identical except for fiber content were produced. One was the all-cotton standard, three were rayon and cotton blends using one-third, one-half, and two-thirds rayon staple in 1½-denier, and three were similar blends using three-denier rayon staple.

For one series of tests it was decided to make the fabrics into nurses' uniforms identical in design and covering a range of sizes. The garments were all issued to nurses working in the Cheadle Royal Hospital so that over a period of three years they would be worn under similar conditions, and all the garments would encounter, as nearly as possible, similar conditions of wear and laundering.

Each nurse was asked to wear the garments regularly and in straight rotation so that during one week she would wear one uniform on duty, returning it to the laundry at the end of the week. The second garment was worn the following week, and the third garment worn the third week.

Use of Clinical Controls

Measurements for stability were taken at intervals and observers visited the hospital to find out how the garments were behaving. A precise record of the number of launderings was kept for each garment by the forewoman in the laundry, and every six months the special observers examined them and made a random selection to check measurements and rank the dresses for general appearance, wear and tear. Each observer made his own assessment and ranked the uniforms in the order of very good, good, poor and unserviceable.

In 1954, two and a quarter years after the trial began, seven garments were withdrawn by the hospital authorities as being unserviceable. Six of these were 100 percent cotton, and one a ⅓ three-denier rayon staple blend. Details of one of the all-cotton garments which proved unserviceable are illustrated. This garment broke down completely at the back of the collar where the nurse normally wears a stiff white collar, across the tops of the pockets, along the facing edge of the upper part of the garment, and along the bottom edge of the skirt. The garment had twenty-eight launderings. Alongside it are shown the same details of one of the ⅓, 1½-denier rayon staple blend uniforms which was withdrawn from the trial after two years, nine months, and thirty-one launderings; also a 50 percent rayon staple blend three-denier after twenty-five launderings. It is obvious that both the blended garments are in a far better condition than the 100 percent cotton garment.

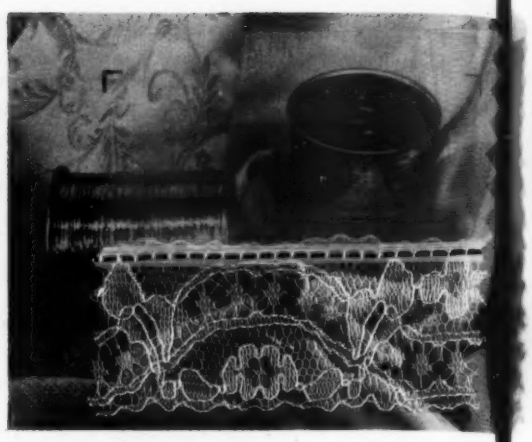
At the end of three years, the trial was concluded and an analysis was made of the resistance to abrasion.

Proof of Performance

Taking results from the various categories of garments on which tests had been made, it was found, in every case without exception, that the rayon-cotton blends performed better than all-cotton constructions. There was also every indication that blends with fifty percent rayon or two-thirds rayon proved better than those with two-thirds cotton, although it is not regarded as certain that those blends with a higher percentage of rayon will give better performance in all cases.

Between the fifty percent and the two-thirds rayon blends it was not possible to differentiate, or to say whether 1½-denier performed better than three-denier. It is worth noting, however, that the blended fabrics looked well after some thirty to thirty-five launderings during three years of use, and that there was no loss of color and only negligible shrinkage.

Material included in the above courtesy of Courtaulds (Alabama), Inc., and the American Association of Textile Technologists.



All-nylon lace and sheer trimming which illustrates the use of Metlon-Mylar in decorative stitching. By SIEGEL, INC.

The Magic of METLON-MYLAR

We live in an age of science and invention and, despite the enormous number of startling innovations which have been produced in the last decade, the introduction of new products continues apace. Witness du Pont's polyester film Mylar. Introduced in plastic film form, it now comes to the fashion fabric and decorative industries in combination with Metlon, to open up new possibilities in the widening field of metallic yarn.

A VISTA OF limitless possibilities in the use of metallic yarn was opened with the announcement by Metlon Corporation of *Metlon-Mylar*, a lamination of aluminum foil with du Pont's polyester film, Mylar. This new metallic thread is washable, high-heat resistant and durable beyond anything known before. In the apparel, decorative and automotive fabric fields, we can look for new and more varied applications as the scope of metallic yarns broadens.

This new metallic is created by laminating a sheet of Mylar film to each side of a sheet of aluminum foil and then slitting the lamination obtained into narrow yarn widths. If a clear adhesive is used, the result is a bright silver metallic yarn. If a yellow-orange is added to the adhesive, a brilliant gold is obtained. Depending upon the color in the adhesive, a wide variety of colored yarns will be possible, although gold and silver are the only colors presently available.

Many Color Possibilities

Fabrics containing Metlon-Mylar can be dyed at the boil, and it is possible to cross dye in many different colors and combinations, leaving the metallic yarn unaffected. It is also possible, depending upon the formula used, to dye only the metallic yarn and leave the other components unchanged. Du Pont offers the following two examples: *(a)* A cotton and rayon fabric containing metallic yarn made from Mylar polyester film can be dyed by a direct dye, such as du Pont's *Pontamine Sky Blue 6BX*, so that the cotton and rayon can be dyed a dark blue without coloring the metallic yarn. *(b)* If an acetate color, such as *Latyl Blue GE* (with a sodium orthophenol carrier), is used to dye the same fabric, the surface of the metallic yarn (Mylar) will be dyed a vivid blue, but the colors of the cotton and rayon fibers will not be affected. Most dye formulas can be used, but preliminary tests are recommended. Acetate and azoic dyes will dye Mylar and, in general, the same dyes that color Dacron polyester fiber will also color Mylar. Natural fibers and synthetics used with Metlon-Mylar can also be bleached successfully.

Mylar is chemically a twin of Dacron polyester fiber, but unlike the latter, which is extruded as a filament, Mylar is a film in continuous sheet form.

To the mill, the durability and all-around strength of Metlon-Mylar means that it can be used without supporting yarns, which introduces a significant cost-reducing factor.

To the consumer, the high-heat resistance of Metlon-Mylar means that fabrics containing metallic yarns are washable and can be laundered at temperatures customary in washing machines. Fabrics can be ironed at a heat safe for the other fibers with which it is used. Garments employing Metlon-Mylar can also be satisfactorily dry cleaned.

Apparel and Decorative Uses

It is interesting but not unusual for a development originally connected with the industrial field to find its way into the apparel and decorative fields. When Mylar polyester film was announced by du Pont in January 1952, its high tensile strength, one-third that of machine steel; its high dielectric strength, greater than almost any known insulating material; and its chemical inertness towards many acids and alkalis predicted its use in electrical insulation, sound recording tapes, liners for drums in which chemicals are shipped, and in many other industrial applications. Experiments have been made in laminating Mylar to metals and then drawing the metals into shapes, thus eliminating the need for lacquering or tin plating. Acoustical tile made with Mylar is easily washed with soap and water. As a decorative medium, the film can be printed and laminated to inexpensive plywood.

Instead of metallic-sheet lamination, a vacuum plating process can be employed whereby a thin layer of aluminum is deposited on Mylar and the resulting film laminated to a fabric or leather backing for upholstery, shoes, pocketbooks and window shades.

It certainly is true that experiments in the laboratories today have widespread effects which subsequently benefit many facets of modern living. As Metlon-Mylar, thanks to the cooperation and research of du Pont and Metlon Corp., joins the ranks of the remarkable new man-made and synthetic fibers, we can anticipate new departures in the use of metallic yarns in almost every phase of the textile industry •

LEFT: *Evening slippers made from Mylar metallized with aluminum foil, then dyed, have metallized film bonded to leather.* CENTER: *Cleaning acoustical tile laminated with Mylar film is an easy and time-saving operation.* RIGHT: *Mylar crashproof kite has no framework or tail, and can easily be rolled into a small package for carrying home or storing.*

Du Pont's MYLAR Polyester Film ... a new industrial material

Metallized Mylar film, laminated to Vinyl sheeting and embossed, from HIGH VACUUM METALS INC.

Automobile stylists are achieving striking new interior effects with Mylar in the new 1955 model cars. The film, metallized with aluminum, is bonded to fabrics or other materials, then embossed in a variety of patterns. In the picture, the driver's hand points to a decorative panel of such laminated fabric in the front door of the 1955 Dodge.

Harley Earl, General Motors Vice President, is in charge of the Styling Staff and responsible for the design and decor of General Motors automobiles. He runs one of the world's greatest and most complicated style studios, personally coordinating its highly exacting operations.

What goes into Automobile Designing

BY HARLEY J. EARL

Discontent, dissatisfaction, and restlessness are not ordinarily considered admirable characteristics in human beings. They seem to be absolutely necessary, however, for any person engaged in the field of automobile design. A car stylist must be discontent with past achievements, dissatisfied with present accomplishments, and continuously in search of new ideas, new ways to design more beautiful and more graceful automobiles.

His obligations are many. To himself and to his firm he owes the obligation to put forth his best efforts and in this way meet his greatest responsibility—that of presenting to the public for whom he styles the most beautiful, graceful, comfortable, and serviceable automobile within his power to design.

In meeting these obligations, alertness is a stylist's greatest aid. He must be aware of new trends, new influences, and changes in public taste. These things are signals to a stylist, signs which guide him in his search for the design which will come closest to satisfying the discriminating taste of the car-buying public.

Because an auto stylist looks to and works for the years ahead, current modes of design are always in the past to him. He must remain ever conscious of the fact that he is working in the future and that automobile styling must keep pace with progress. His work today must neither run ahead of nor lag behind the amount of change which the public will accept when his designs go to the market place.

The matter of timing, then, becomes one of the most significant factors to a stylist. No one can predict the time of birth of an idea. When an idea is born in the mind of an auto designer, the decision as to when it should make its public debut—if ever—is all-important. The fact that there is no foolproof method of reaching this decision is one of the intangibles which make the automobile design business the fascinating, dynamic profession that it is. Mistakes, in timing or in judgment, are bound to be made, but even from mistakes there is a lesson to be learned.

The stylist's real pride is in the creativeness of his hands—hands which mold the offerings of a dreamer's mind into an automotive design which is aesthetically pleasing to the public. He must be a dreamer, but a practical one. His imagination must be fertile, but the exercise of it must be tempered with common sense.

In the pursuit of success in the field of automobile styling, no designer can walk alone. He must of necessity be influenced by those around him in his studios and by the public for whom he creates. To the research man and the engineer he must look for the purpose of his work. Only after sound engineering quality has been assured for the engine and chassis of an automobile can the stylist honestly set himself to the task of applying beauty and grace of line to the car.

In General Motors, the close cooperation of the styling staff with each of the automotive divisions has helped immeasurably in designing automobiles the public will accept. Through their efforts and those of the Customer Research department, we have been able to gain a better understanding of what the public wants in car design. We have tried to come as close as possible to giving the customer what he wants.

Shakespeare has told us "neither a borrower nor a lender be." An automobile stylist must be both. He must borrow his ideas from the creatures and creations of nature which are all about him. And the minute the cars he designs have reached dealers' showrooms, they belong to everyone and the ideas represented in them are public property. Then, because the public demands it, there must be born new ideas, new designs, new methods of making the automobiles of a coming year more beautiful than those of yesterday and today.

There is no rest, nor end to the process, but the true automobile stylist seeks none.

Some Highlights on Consumers' Color Preferences

The pastel shades—light green and blue, beige, etc., are more predominant in the southwest and in California.

Black is a color which picks up heavily east of the Mississippi and increases even more in the New England and Eastern states. In the South, too, black remains prominent in the top five colors.

Red does not make the top five, preference-wise, in any of the geographical areas used in preparing these tables.

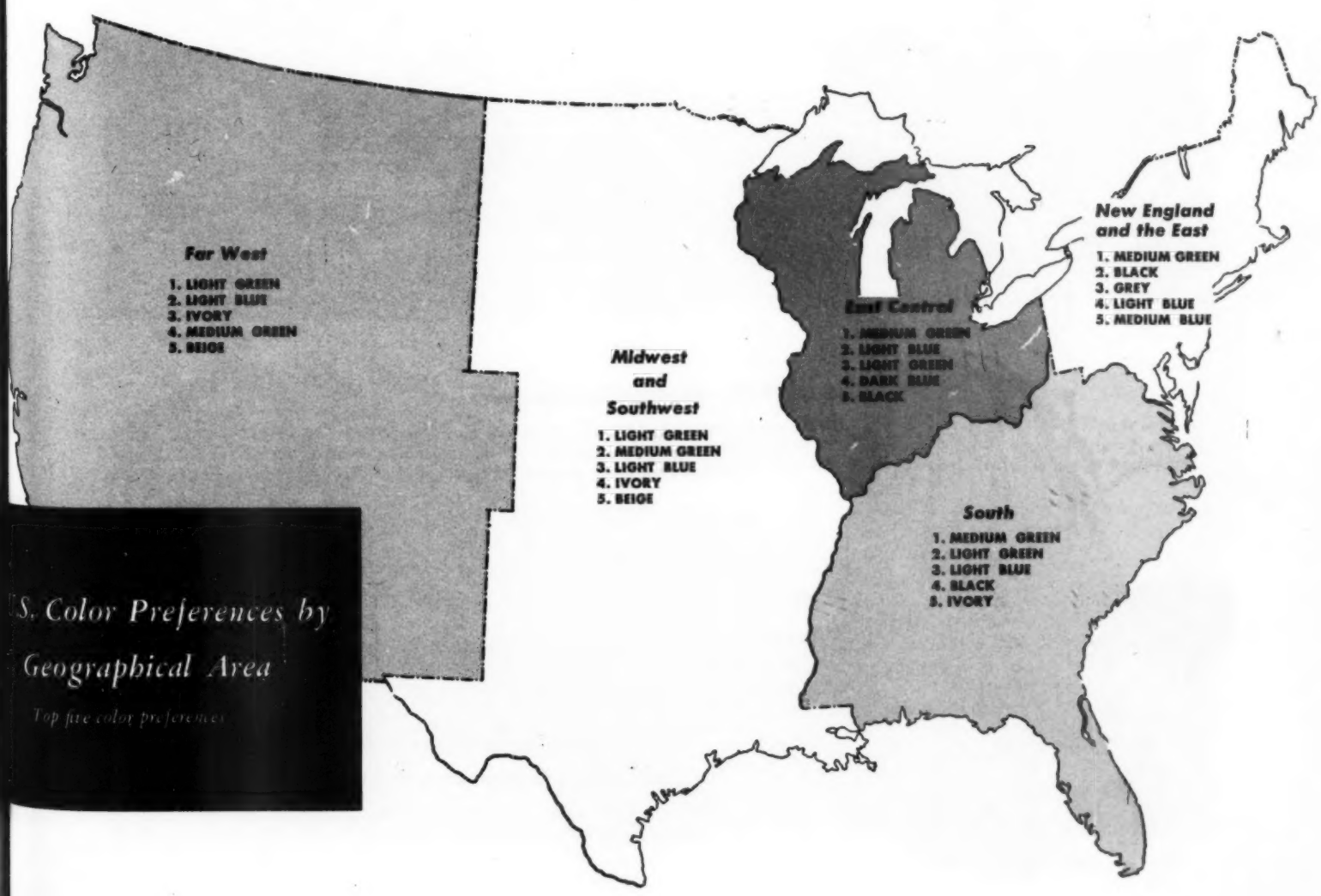
Two-tone colors were not taken into consideration in preparing these tables. The huge numbers of combinations available would make this an almost insurmountable task. But the basic color results given here would tend to be borne out in the two-tone preferences if they were tabulated.

The results of the surveys bear out the general trend toward lighter, gayer colors in cars.

Official Color Preference Chart

Based on latest available information compiled by General Motors Divisions

Color Preferences	*Percentage*	*Color Preferences*	*Percentage*
1. Light Blue	14.3	11. White-Ivory	3.26
2. Light Green	12.89	12. Dark Grey	3.19
3. Medium Green	11.91	13. Maroon	2.88
4. Black	10.8	14. Light Red	2.57
5. Beige	6.78	15. Copper Rust	1.88
6. Blue Green (Turquoise)	6.47	16. Medium Brown	1.58
7. Dark Blue	5.26	17. Light Brown	1.43
8. Yellow	4.49	18. Medium Blue	.79
9. Dark Green	4.45	19. Medium Red	.38
10. Light Grey	4.43	20. Medium Grey	.36



S. Color Preferences by Geographical Area

Top five color preferences

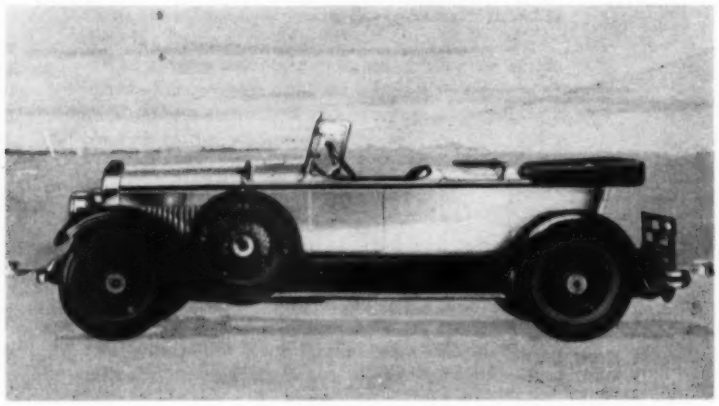
Nature

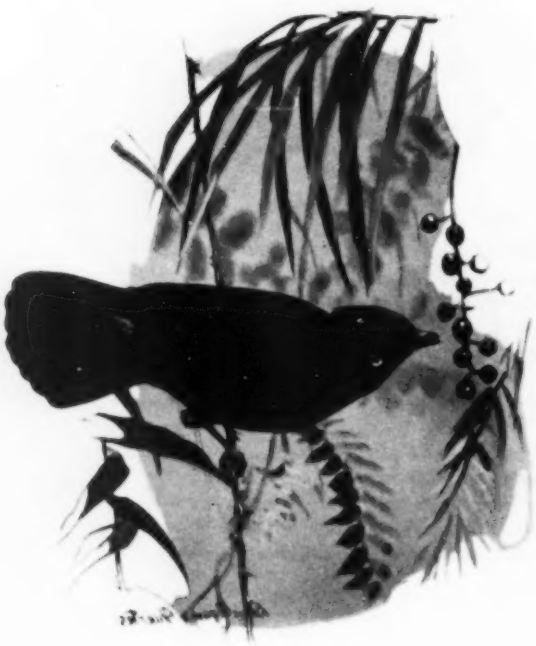
as a color inspiration for the automotive industry.

More than twenty-five years ago, in the Spring of 1924, the research department of Lincoln Cars made a study of the birds in the collection of the American Museum of Natural History. Twelve of the most colorful specimens were chosen and these color combinations were used as inspiration for a series of Lincoln cars, which created a sensation when shown. Along with exterior contrasting combinations, interior color schemes were also derived from each bird. With the present growing emphasis on color, both inside and outside of the car, it is interesting to note that this happily inspired idea had outstanding appeal, both to people who admired beautiful birds and to admirers of beautiful cars.

White and Silver

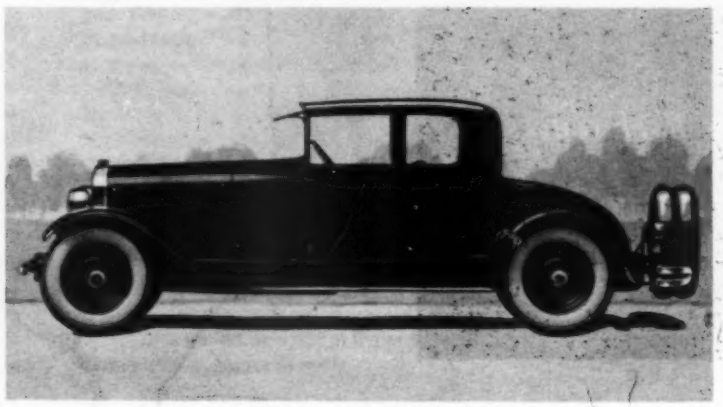
The white and grey plumage of the Ring-billed Gull, accented at the wing-tips by black, served the designer as inspiration for a harmony in white paint and polished aluminum, with black striping, in Brunn's Sport Phaeton.





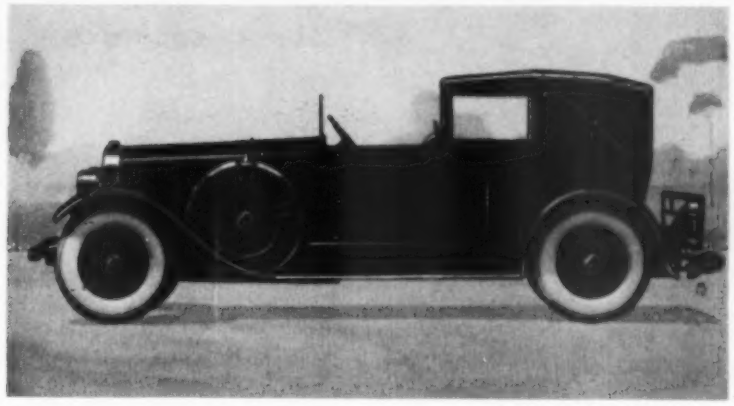
Red and Brown

The Red Chatterer Cotinga from Demarara is one of the most brilliant of tropical birds, and its coloring suggested a theme worked out in light brown with red striping and black roof, in a Victoria Coupe designed by LeBaron.



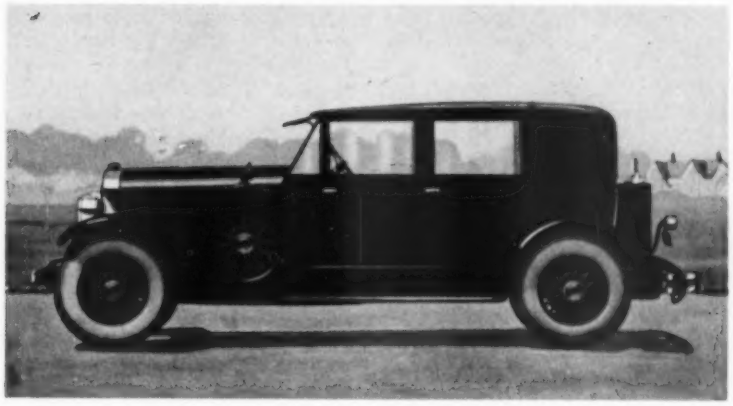
Blue and Black

A particularly vivid shade of blue illuminates the plumage of the Meriden Jay from the Andes which keynoted the color scheme for an elegant two-window, Semi-Collapsible Berline by Judkins, upholstered in tapestry.



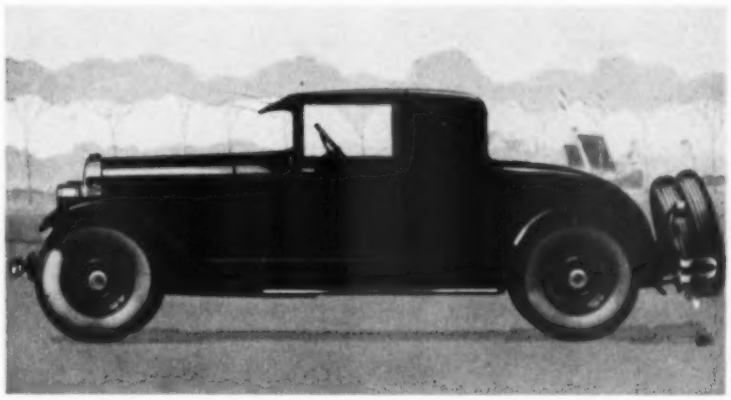
Green and Scarlet

Less familiar than our Scarlet Tanager is the Grass Green Tanager from Ecuador, with its verdant plumage and scarlet beak. LeBaron's Sport Cabriolet echoes this harmony in green paint with red striping, brass radiator.



Orange, Black and White

Among the most beautiful of American birds, the Brazilian Oriole is black and orange with a dash of white. Black paint, orange striping, white-walled tires reflect this harmony in a Semi-Collapsible Coupe by Judkins.



How does a Designer Style an Automobile?

BY VIRGIL M. EXNER

Virgil M. Exner, internationally known as a daring creator of styling fashions, is Styling Director of the Engineering Division, Chrysler Corporation. He sees auto styling today in a dramatic state of evolution.

How does a stylist design an automobile? This is not a simple question to answer for reducing such a complex problem to a sharp black and white definition is nearly as difficult as creating a new model car.

I think, however, that essentially a stylist is a purposeful doodler. Unlike the average scribbler who makes a series of unrelated jottings on paper while his mind is occupied in some more fruitful activity, an automobile stylist doodles deliberately and toward a pre-determined destination. The cars you see today are the actual result of a sequence of doodles which began on an artist's drawing board as circles, lines and angles three or more years ago.

In essence this is how we began to evolve Chrysler Corporation's new Forward Look styling. We felt the American public was ready for cars which would be poised in appearance and possess a lithe slimness, imparting a feeling of motion, even when stationary at the curb. We eliminated as much as possible all the frills and artificial garnishes often associated with motor cars. The school of design which champions boxiness and slab-sidedness was completely rejected. American people are graceful, and they live among graceful surroundings. Their cars, we felt, should mirror this atmosphere.

With these goals to guide us, our doodling began with a circle—a wheel. And, because I believe the wheel has inherent attractiveness, you will find that all our 1955 cars play up the beauty of the exposed wheel, to a greater or lesser degree depending upon the particular line and model. The Imperial, for instance, even carries this effect into the fender-mounted tail lights.

From here we turned to the functional beauty of modern aircraft, the practicality of sports cars, and the ten experimental *idea* cars Chrysler Corporation has developed for public showings. The best of these were adopted and adapted to volume-produced automobiles.

Our new cars possess a clean, low-contour look which gives them a design unity. With body metal having the look of being stretched tautly into place, a sculptured appearance is created. In effect, the 1955 lines have a faster and trimmer look.

Translating our ideas into finished automobiles, however, was not an overnight task. As nearly as it is possible to pin down the date, these Chrysler cars you see on the road today were conceived at least as long ago as May 15, 1952. On that date, a special meeting with the company's vice presidents in charge of engineering, sales, manufacturing and finance, together with the chief engineers in charge of chassis and body design, and the styling department was held. We agreed upon our plan and the new series destined to see the light of day in 1955 was launched.

From the stylists' drawings made in full color, called renderings, we translated our ideas into scale detail clay models exactly ⅜ the size of a regular car. This gave us three-dimension for the first time, and allowed us to better visualize our forthcoming cars. A step like this takes about a month to complete.

Upon approval of the small reproductions, we began building full-sized clay models, in which all the cars' major surfaces and shapes could be seen exactly as they would appear in our production autos. About six months are needed for this step, and it marks the last time in a new car's development that we can make major changes. Minor changes can be, and are, made right up until about six months before the beginning of production.

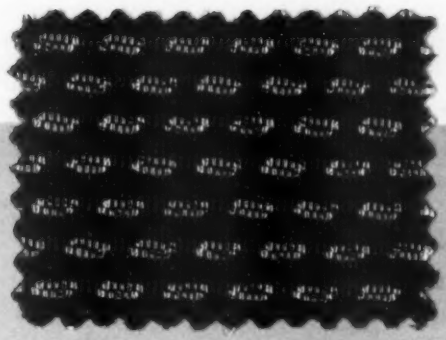
Templates were taken off these approved full-sized clay cars, and wood forms built so that we could handmake metal prototypes for testing. Almost simultaneously, a full-sized plastic mock-up was made, permitting study of trim, paint and ornamentation. It was now late in 1953, and a year still remained before the cars would reach the public.

During this period the automobiles and all their components were undergoing extensive testing. Hundreds of thousands of miles were being chalked up at our great 4,000-acre proving grounds, plus specialized testing on highways throughout the country for specific conditions.

By the fall of 1954, the first of the new manufacturing tools needed to build the cars began arriving at each of the plants. These were installed with as little lost production time as possible in view of such a major change. About a month before public announcement date the machinery went into operation getting supplies of cars into dealers' showrooms.

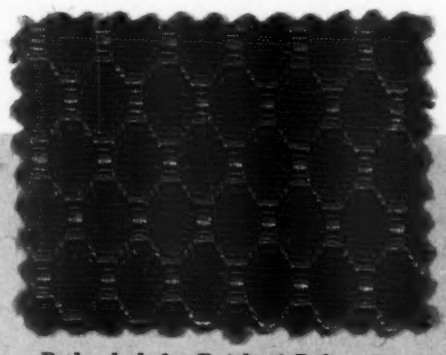
When the new Plymouth, Dodge, DeSoto, Chrysler and Imperial cars were unveiled publicly for the first time on November 16, 1954, we paused momentarily to acknowledge that it had been a long road since the first doodles appeared on a stylist's drawing board.

What about next year, and the year after? Well, those renderings for 1956 left an artist's pen even befor 1953, and right now we're doodling with some sensational ideas for 1958. But don't wait—you'll miss some mighty fine motoring right now if you do!



Automobile upholstery fabric used in the 1955 Ford line has 100% Saran monofilament warp, with filling of 50% Coloray and 50% bright viscose rayon twisted with Metlon metallic thread. By CHICOPEE MILLS.

In the 1955 Plymouth Belvedere, a latex-backed upholstery fabric with warp of all-cotton, filling of black Jetspun wound with an end of cotton, and novelty boucle twisted with Lurex. By COLLINS AND AIKMAN.



Body cloth for Buick 40 Deluxe is a dobby weave of 43% nylon, 38% cotton, 19% viscose rayon. The warp is nylon and viscose, filling nylon cotton and viscose. Water-repellent finish latex-backed. By AMERTOTRON.

Gay plumage of the Meriden Jay served as inspiration for Lincoln upholstery in the roaring 20's.

Your New Second Living Room *has the privacy of a gold fish bowl*

There's a conspiracy afoot, a deep dyed plot. The automobile manufacturers are the villains, and you, Mr. John Q. Public, are the pigeon, but a very pampered pigeon to be sure.

The boys in Detroit have designs on you. Your private life is being exposed. They're doing it with wrap-around wind shields, with glass backwards, forwards and sideways. To be sure, they're doing it in the grand manner, revealing interiors that are a stylist's dream come true.

The breath-taking new automobiles impress you with the opportunity of looking out on others. But what about the reverse English? Think of the others who look in on you. Your living room at home is seen only by your intimates. Your second living room on wheels is open to the public every time you park your car or stop for a red light.

Since you often spend more time in your mobile home than in your stationary quarters, you're getting to be quite a public character; and a pretty fancy one at that, reclining on your opulent upholstery with its radiant colors.

Yes, the automobile manufacturers have done a resplendent job. Other new looks seem oldish compared to the incredible new cars of 1955, especially in the fabric department. That is because the motor makers have enlisted leading mills as co-conspirators in the plot to dazzle the eyes of all who glance into your second living room. The textile designers in turn have had a field day, as the new two-tone interiors testify. You wonder what is next. We'll tell you: Sport clothes for Mr. and Mrs. in colors and patterns coordinated with the upholstery of the new cars.

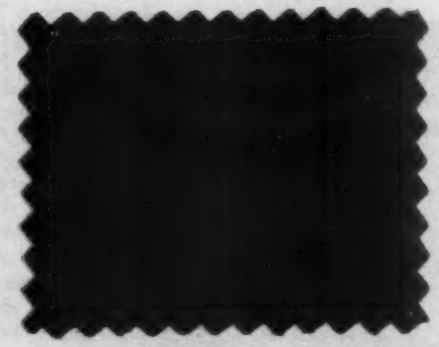
There's a lot more involved than what meets the eye or captivates the imagination. In back of the most spectacular new fabrics are technological developments every bit as sensational. Fewer dresses will be caught on seat fabrics, fewer stockings will develop runs, as their wearers get under the steering wheel. These old gripes are prevented by blending the right proportion of slick fibers to give the fabric the right amount of slide.

Should Junior drop that raspberry ice cream cone on the beautiful Bermuda blue and beige seat, chances are mother can wipe it off without leaving a tell-tale stain. New hydrophobic (fluid hating) fibers and finishes make it hard for stains to lodge. Other textile tricks include blends to fortify interior fabrics against abusive treatment by little boys and little dogs.

So don't let the gala colors and sumptuous textures give you vapors. You may look like a bird in a gilded cage in your chariot, but the gilding can take it.

WASHABLE FELT

The introduction of a new washable felt which has creditably passed rigid performance tests as to shrink resistance and durability marks the opening of a new era in consumer felt usage.



A versatile, washable woven felt of 100% cotton for women's skirts, cocktail aprons, barbecue tablecovers, upholstery. By A. B. RYDELL COMPANY

WOVEN FELT, WHICH has hitherto been associated only with the industrial felts, is now available for use as a fashion and decorative fabric. *Fawn Felt*, as it is called, is a washable woven felt of 100% cotton. It is difficult to surmise just where its strongest impact will be felt, because its properties make it a versatile and desirable fabric for both the apparel and decorative fields.

Fawn Felt's most remarkable quality is, naturally, its washability. A. B. Rydell, converters, waited until it satisfactorily passed standard government shrinkage tests before bringing the new product to the attention of the public. It can be machine washed at temperatures as high as 160 degrees, and has passed the washboard test with flying colors. After washing, it can (and should be) ironed without any loss of textural appeal.

Special Processes

In converting, the woven fabric is first washed and then napped with a teeth-like mechanism which moves repeatedly across the fabric in different directions. It is this repeated cross-combing process which produces the fused, felted surface. The fabric is then sheared to ensure evenness, after which the washing and napping begin again. These steps are repeated many times before the fabric is ready for final heat setting and incorporation of a special resin finish.

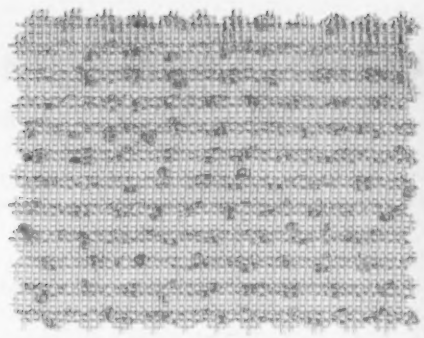
Where a strong felt which will hold its shape under all kinds of treatment is needed, this woven felt most closely meets the requirements. Already available in a range of vat-dyed colors, it has been successfully used for drapery and upholstery fabrics. Because of the increasing popularity of felt as a decorative fabric, it can be expected to play an important role in this field. Retail merchants are also interested in its merchandising possibilities as a barbecue tablecloth. Its rugged character and washability make it especially suited for patio dining, where it can be used in brilliant solid colors or appliqued in gaily contrasting hues.

For Apparel Items

Having already proved successful in over-the-counter selling, Fawn Felt is now being adopted for many items in the apparel trades. Skirts, aprons, tote bags may be cited. These now appear in solid colors, but printed versions of Fawn Felt will soon make their appearance.

This new member of the felt family, although only a few months old, has already rated various consumer seals of approval. Its introduction may be considered all the more significant because of the careful pre-testing program which preceded its initial appearance.

GLASS and CONCRETE call for new fabric styling



Transparent Fiberglas bouclé novelty curtain fabric with a 220 denier warp and 1200 denier ratine filling, by HESS, GOLDSMITH.

PERHAPS THE MOST NEWSWORTHY and dramatic building in the world today is the Manufacturers Trust Company branch at 43rd Street and Fifth Avenue in New York City. This building not only successfully knocks down many old-time concepts of what bank buildings should be—which has been done before — but it achieves classic stature in the modern idiom of glass and concrete. The gaze of passers-by is drawn to this glass rectangle whose whole interior workings appear to be visible to the world, or at least that part of it which is either strolling or dashing along Fifth Avenue.

Glass Draperies

Commanding the special interest of textile men are the world's largest Fiberglas curtains (33 ft. high and employing a mile of fabric) which, operated by electric motors, can be drawn across the majestic sweep of glass. Chosen for their beauty and functional perfection by the designer responsible for the interior appointments, Eleanor Le Maire *(see story on following page)*, the curtains are fireproof, mothproof, unaffected by light, unshrinkable, and yet highly decorative. The fabric of which they are made is a translucent Fiberglas one pick bouclé, using 220 denier warp and 1200 denier ratine filling, for 39x26 construction, and weighing 3.5 ounces per square yard. The fabric, as well as the ratine yarn used, is a development of Hess, Goldsmith & Company, Inc.

A most valuable aspect of these curtains is their translucence which contributes materially to the lighting effect the designer wished to achieve — again functional in character. It is a diffused lighting, yet white and clear which extends throughout the whole of each floor of the building. This is a necessary working light in a bank building where every check, coin and bill must receive careful, if speedy, scrutiny, and where conditions which produce eyestrain are out of order.

Threefold Qualities

All in all this building's draperies present an extremely logical case of functional design. In their beauty of texture and drape there are qualities drawn from domestic textiles; in their fire-resistance and stability, elements of institutional fabrics; and in their ease of care and great durability as well as in their functional aspect they are, properly speaking, industrial. This sets a new pattern in keeping with the revolutionary thinking which marks and distinguishes this fine new building.

Interior of the Manufacturers Trust Company Branch, seen from Fifth Avenue at night, is clearly visible to the world.

An American Designer's Color Credo

BY ELEANOR LE MAIRE

Eleanor Le Maire, one of America's outstanding designers, is internationally known for her original and creative use of color as an architectural and dimensional form. She is often referred to as the designer who "designs with color and paints with light." Most recently completed and talked about job is the interior of the Manufacturers Trust Company's beautiful new Glass Bank on Fifth Avenue at 43rd Street. This is truly the show place of the banking world today, and has been widely acclaimed, not only by bankers and their customers for its glamorous charm and warm, hospitable atmosphere, but by fellow professionals, who applaud the perfect marriage of exterior and interior — a tribute to the ideal cooperation of architect and interior designer.

An integral part of my color philosophy is something which I call *oneness*. To me it means creating a feeling of unity without monotony. Whether I'm designing for Neiman-Marcus, Manufacturers Trust Company or Studebaker, my aim is to achieve a spacious uncluttered, yet warm and friendly, look, by using color, light and space as architectural forms. A functional approach to each project generally leads to an interesting use of color, and to a simplicity that conveys charm and glamour, and occasionally new ideas of comfort. When color is well used a designer does not feel the need for superimposed decoration, and thus effects a sense of fluid, dramatic oneness.

A fondness for people is a great asset to a designer. My first concern in designing a store, bank, automobile or railway car is to give the people who will be using the facilities the happiest, most pleasant surroundings possible. A large part of a designer's job is to make it easier for the individual to carry on. Almost everybody needs and wants color and variety in his life. A comfortable, well-designed atmosphere helps to put people at ease and gives them a feeling of assurance.

Years ago banks, for example, used to be awesome, cold, impersonal and only for the few. Today, with the introduction of color and new functional designs which do away with the forbidding tellers' cages, banks seem to reach out and to greet their many customers in a most personal fashion. Executives are now easily accessible for loans or advice and people truly feel that a bank is *theirs*, to serve them.

Color to me is like music, and I think people respond to color much as they do to the rhythm of music. Color is like the alphabet, too, in that all the letters are there but the way in which you combine them into words and the words into sentences, and finally the tonality with which you pronounce each word gives language its subtlety, its cadence, its vitality and value. And this is the way in which I make color work for me. For instance, if a room of one color is desired I may paint the four walls in differing values of the color to give the feeling of oneness without monotony.

I am always more interested in the total color effect of a room, and I use the various colors on walls, ceilings, floors, furniture, curtains and accessories as component parts to build up the color vitality of the whole. The component parts should not be remembered independently. It is the total effect, this multiplication of color in space, that is the challenge and excitement and the real objective in color planning. This is how one gives a feeling of warmth, freeness and living to space.

The significance of using color without too much intensity is that it achieves a dimensional feeling of spaciousness through the value of color. A room with its walls architecturally painted in harmonious values is never static; it reaches out into the lives of the people who use the room.

If you treat color in a live and human fashion and as a vital part of the average person's everyday life, you find it goes beyond being merely decorative. To use color purely as decoration, is to use it only partially. Color as an integral part of design can accomplish unorthodox results that are neither bizarre nor harsh. For all color is good color — if you know what to do with it! And this is where a designer may find the law of juxtaposition helpful. It is wise to know the influence of contiguity, or the modification of one color when adjacent to another.

The designer, in using color, must never overlook the importance of the intensity of color values. Frequently when a deep tone may produce an undesirable effect, a lighter tone of the same color will do the contrary. First, you have to know what you want color to do for you, and then you must know how to use color to produce the desired effect.

Cars should have organic unity, too. Looking at the new Studebaker you can sense the forward motion of this car even in repose. Color seems to wrap around the car and carry through into the interior in one continuous line, producing a young-looking car with an alert quick look. The colors used outside and in the hardtop convertible and the coupe add to their vivacious beauty, their openness, their oneness. The sedans, traditional family cars, retain a sense of spacious comfort. This latter is very important, for people in cars may be confined for hours at a time and must be made to feel relaxed and comfortable. Color harmony helps to make long trips pleasanter for both driver and passengers. Seating comfort helps too, of course, and one of the problems before the designer is to introduce great roominess into a car so that passengers may sit in arm chair comfort.

Sometimes a designer likens a car to a living room and applies texture and design techniques to the interior of an automobile which ignore the function

of a car. It's true that warmth and comfort are desirable, but good taste decries the over-ornateness that makes an interior of a car look like a boudoir. Equally inadvisable is the use of intense color in this confined area. The problem confronting the automobile designer is how to give the greatest sense of warmth and spaciousness to the limited proportions of car interiors. The unity of tone-on-tone combinations, or of harmonious contrasts in the upholstery, carpeting, headlining and trim, creates the feeling of ampleness and serene comfort.

Through carefully edited color co-ordination, more than through any other single factor, the color specialist as designer can restore to us some of the opportunity for self-expression which is ordinarily lost in the demands of our mass production techniques. It is not unlimited variety of selection which is required, but rather a stimulating range of choice within a pre-determined pattern of co-ordinated color combinations, soundly and imaginatively edited. Without authentic color pre-selection, it is clear that plant inventories and dealer inventories would mount and result in increased costs.

To the color designer, color is not merely a phase of the spectrum; it is a mood, a quality, a point of view which, when correlated with the finish and texture of materials of which it is a part, can achieve a very high sense of oneness and of beauty. Color, therefore, can be a basic element of design, flexible, variable and significant in the eye-appeal of a car.

This editing also serves as a process which educates the public to a level of good design by featuring only those colors and combinations which are in excellent taste. This gives the consumer an opportunity for self-expression, yet removes the pitfall of unfortunate combinations of colors. Another factor in this coordinated color planning is the liberty it gives the designer to transpose materials for varying effects in the different series without encumbering the plant with excessive inventory.

Texture goes hand in hand with color and in fabrics of the new fibers both give the designer great scope. Today it's possible to use both old and new techniques at the same time. Many interiors are a combination of natural fibers and nylon, Orlon, Dacron or rayon. The practical features of these fabrics cannot be disputed—water-repellency, spot-and-wear-resistance, crease-retention and wrinkle recovery, and their ability to take cleaning without leaving a ring. Textured smooth fabrics are in great favor, too, because they give the occupant of a car a sense of depth and luxury without any of the disadvantages of the old high pile materials. Light in weight, these fabrics are impregnated with a latex backing to guarantee adherence to the foam rubber undercushions. And this, plus their smoothness, gives the desirable slidability; it makes getting in and out of a car a far more graceful and quicker procedure. On the plus side for vinyls are their built-in slidability and their possible sculptured effects. With this great selection of materials and textures, a designer has unlimited opportunity for creative interpretation of progressive ideas.

Americans are entering a new era of color. Industry is using color as never before, and it is the buying public which is dictating this trend. For too many years, confused and intimidated by color, manufacturers stuck to conservative dullness. But today people have definite preferences and they're not afraid to express them. And of all possessions a car seems most self-expressive. The fashion magazines helped people to see the delights of color well-used, and now they're wearing gayer clothing and driving brighter looking cars. And it is the men, color-hungry

"Color is a basic element of design" . . . Neiman Marcus' Preston Center store . . . designed by Eleanor Le Maire.

for so many years, who are leading the women in this desire for light hearted color. And the colorful results can be seen on every American road. It's quite a change from recent years when almost every car was black.

Some of this overall emancipation from dark and dowdy color comes from the stepped up tempo of life today, and some of it comes from all the traveling Americans have done during and since the war. Coming back from Europe or Mexico, the Far East or our own Southwest, people are bringing home memories of color vibrantly used in warm climates.

For the future, I see even more color harmony in all cars. I see the station wagon becoming *the* family car and being made more gracious and luxurious with new gayer upholstery combinations. And I see color being used with greater sophistication. I think this trend toward more sophisticated color combinations in cars shows a coming of age, an overall acceptance of the present use of the colors that are in harmony with our time and our lives.

Profile of a Designer...

Miss Doris of Filcol, Inc.

AMID THE EBB and flow of the tides of fashion on Seventh Avenue, it is encouraging to come upon a designer who represents in herself and her views a certain stability. Such a person is Miss Doris of Filcol, Inc., designer for a firm manufacturing party and cocktail dresses. In all probability, the reason for her poise lies in her awareness of where a clothes designer's talents must be focussed: "The secret of originality," says Miss Doris, "is in the execution."

As the true craftsman knows, the paper sketch is only a preliminary step. Miss Doris believes it is in the actual draping, cutting, and sewing that a designer reveals her ability. Every piece of fabric is a different challenge, and, as she works with the material, she becomes familiar with its possibilities. At this point, sewing skill, the practical knowledge of what is necessary to achieve a visualized effect, enters the picture. This is how Miss Doris views her creating. In a field where a designer is called upon to bring alive new ideas season after season, it would seem to be a wise analysis.

Delicate laces, filmy chiffons, organzas and silk sheers are the fabrics she employs to interpret her cocktail and evening dresses for which Filcol is nationally known. Since fabric is her fundamental tool, she works closely with the mills who supply her firm. For example, Miss Doris is in frequent contact with Mary Ann Wackenhut, fabric stylist and designer for Ametex Laces. In advance stages of planning, they will consult together on a special lace fabric Miss Doris has in mind, and Miss Wackenhut will take back to the looms of the American Textile Co. the results of their exchange. There in Providence, the fabric requirements will be translated into a new lace design. Experiments proceed with sample yardages until the final fabric is evolved. Such close collaboration profitably results in a new fashion perfectly attuned to the fabric.

Basic Fashion Philosophy

Miss Doris sums up her fashion philosophy in the two basic categories of clothes she feels women should have in their wardrobes. For today's mode of living, women need the classic casual type of ensemble for daytime wear and, for evening, the dress-up dinner party or theater dress. The latter category includes the long and the short evening frock.

There are always some colors, proved to be salable in certain seasons, which form the mainstay of her lines. Her holiday collections, for example, will include lots of white: the cruise line will feature pastels in pink and yellow and also turquoise; and her summer frocks will be strong in black and navy sheers. To these dependables, she will introduce other colors in keeping with a trend she senses in the offing. For the next few seasons she feels that the sharp and intense Indian shades, such as garnet, sulphur, and emerald green, whose influence already holds sway, will become increasingly important.

Miss Doris' accomplishments in her field can be further explained by her enthusiasm for her work. She says she feels fortunate to be free to do work which she enjoys and for which she possesses incomparable professional skill.

For the Young Designer

Her advice to young designer-aspirants is as useful as it is succinct: "Get a job in the designing room, doing anything." This hearks back to her explanation of originality — its secret lies in the execution. A young designer must learn by doing. In the apparel industry where a designer must be able to create new styles within the range of garments in which a firm specializes, this is not only a worthy concept but it also reveals the basis for Miss Doris' success.

Who's to Blame
When the Customer Complains?

Across the country, in stores, in laundries and dry cleaning shops, customers register complaints about fabric performance and raise the inevitable question, *Who's to blame?*

Over a number of years there has been an increasing trend for manufacturers and merchants to asume responsibility for the performance of their products in consumer use. The old business maxim, *Caveat emptor,* "Let the buyer beware," still almost universally followed elsewhere, has been slowly giving way to a new attitude — *satisfaction guaranteed or your money refunded.* It has proved to be sound policy and profitable business to give sympathetic heed to customer complaints and make adjustments for substandard performance. As a result, a new business philosophy is developing which induces the merchant to offer the best possible product for the intended end use for the money spent.

On the other hand, the customer must not expect performance out of proportion to the intended use of an article or to the price paid. This requires that he be given some guidance in the proper use and care of the product. He should be made to realize that a disregard of instructions frequently results in unsatisfactory service which is no fault of the product and no fault of the merchant.

To help consumers answer the question of *Who's to blame?*, we present in outline form comments on fabric and garment failure that are frequently the cause of complaints.

A. Color Failures: Colors can be affected by a number of destructive agents. Sunlight, perspiration, washing temperature, household bleaching materials, dry cleaning solvents, fumes from furnaces and heaters, are some of the more common factors affecting color.

1. Light in sufficiently prolonged intensity can cause deterioration of the best dyes. Even the highest quality coats, sweaters, jackets and outerwear will fade if continually worn in bright sunlight, or if they are habitually hung near windows or under fluorescent light. The fastness of color to light depends on the class of dye and the kind of fiber, or blend of fibers, and the finishes used in the fabric. Any garment intended for outdoor use should be able to withstand at least forty hours of intense noonday sun without showing noticeable change (look for shadow effects under collars, under arms and inside pocket flaps).

2. Perspiration under normal conditions should not result in alteration or bleeding of color onto other garments. It should be pointed out, however, that profuse perspiration, especially in garments not intended to be washed, can cause color changes and color transfer that shouldn't be blamed on the garment. Frequent cleaning of garments reduces chances of dye damage by perspiration.

3. Washing. Reliable laundering and cleaning instructions should be supplied by the retailer and should be followed carefully. A dye which will successfully withstand hand-washing at 105° Fahrenheit can be damaged at 120°, and many dyes will withstand repeated washings at 120° to 140°, but are destroyed at 160°. The temperature is much more important than the kind of soap or washing machine used. *Never use bleaches on colored fabrics*—the best dyes made will lose value when washed in bleaching compounds, and drying colored clothes in direct sunlight (a bleaching process) will shorten the life of all colors.

4. Dry Cleaning. Clothing intended to be dry cleaned should not be faded by any of the accepted cleaning fluids. Occasionally cottons dyed with washfast vat dyes will bleed or fade in dry cleaning. This is a garment defect. Some types of stains will damage dyes so that dry cleaning alters the color. This is neither a garment defect nor a cleaner's fault. Excessive soil or soil allowed to remain too long before cleaning can require such vigorous cleaning procedures that color is changed. Inexpert use of spotting agents for stain removal can cause color changes often blamed on the garment.

5. Fumes. In dyeing acetate fabrics used extensively for dresses, blouses, linings, ribbons and draperies the best blue dyes available are frequently affected by very small amounts of acid fumes in the air from heaters, furnaces and industrial plants. Blue and any color containing blue, like beige, grey, purple and others, will take on a pink hue. It is possible to delay this action if proper chemical finishes are put on the cloth after dyeing. A properly inhibited fabric will withstand all but the most exaggerated fume conditions for six months to a year or longer, even after cleaning. Dope-dyed acetates like Chromspun and Celaperm are not affected by fume fading.

6. Staining. Garments are frequently marred in cleaning by the appearance of areas of concentrated color. Sometimes the color has bled from trimmings, interlinings, facings, buttons, shoulder pads, zipper tapes or sewing thread which is not as colorfast as the garment fabric, a definite garment fault.

Another source of stains is other articles cleaned or washed at the same time. Even colors which are fast to washing will, in deep shades, sometimes mark-off or transfer by contact onto lighter fabrics. Nylon will often snatch color from other garments normally considered washfast. These are not garment faults. Some colors which wash well when wrung and dried promptly will migrate and concentrate in streaks if allowed to remain bunched up wet for any length of time. Such fabrics are properly represented as washfast under normal washing procedures.

7. Crocking. Color which is fast to practically all other influences will some-

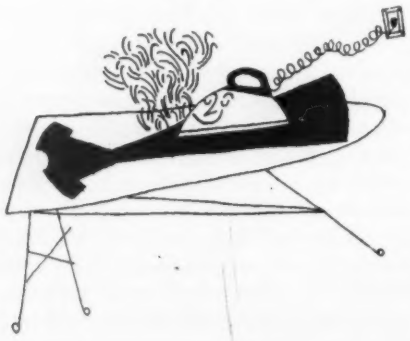
(please turn)

times rub off onto lighter fabrics. This is especially true of deep shades of high style, bright colors and is usually aggravated when the cloth is wet. In some cases, a small amount of crocking is impossible to prevent and the customer must accept the condition or forego the color—the best possible dyes and techniques cannot prevent it. This is a particularly acute problem in dyed suedes and other leathers.

B. FINISHING FAILURES: Finishing is a term that applies to any process which a fabric undergoes after it leaves the loom, and includes preparation for dyeing, the actual dyeing and any processing of the material to further enhance its performance or its appearance.

1. SHRINKAGE. Because of forces of stretch and twist normally present in the yarns of all fabrics, some materials tend to shrink when they are wet unless they are especially treated or finished to control this effect. Cottons can be Sanforized so that they will not shrink in excess of 1%. Various other finishing processes involving chemical treatment can be applied to cotton and other fibers to control shrinkage. If garments are promoted as *stabilized* or *shrinkage-controlled* they should not shrink more than 3% in any important dimension when washed and pressed according to instructions or, lacking instructions, by careful, non-abusive home or commercial laundering methods. Neither should they stretch more than 3% (⅓ of an inch out of 10 inches). No quality garment, whether it is promoted as shrinkage controlled or not, should change dimensions by more than 5% after moderate efforts to restore to shape.

2. SPECIAL FINISHES. Finishes are applied to obtain a wide variety of special



effects singly or in combination. Such properties as wrinkle-resistance, water-repellency; effects like plissé, moiré, stiffness, and any number of special textures are imparted to fabrics by the application of resins, sizings, softeners and other chemicals. These finishes may be transient or durable, depending on how they resist cleaning methods — the durable ones are effective after a number of cleanings.

Wrinkle-resistance, glazed and embossed surface effects are accomplished by use of resins and, if properly applied, are durable when cleaned with reasonable care. Chlorine type bleaches should never be used in laundering these fabrics because resin finishes often retain the chlorine which will yellow the fabric and tender the goods when ironed. High temperatures and too vigorous mechanical action during laundering are detrimental to the finishes.

Plissés should be durable to average laundering procedures, but will lose their crinkle if ironed.

Moiré and taffeta finishes are frequently not durable to water. Whether such finishes are durable or not should be stated on hang tags or labels, but frequently is not because negative advertising is not advisable. There are loom-finished goods, of which taffetas are a large class, whose finishes are ruined by water, even by water spotting, and such spots cannot be restored because they are caused by the removal of sizing materials from the areas of the spots. Some dry cleaners can remove all the sizing and re-size the garment as a means of eliminating the spots, but this rarely restores to a satisfactory degree the original appearance and hand.

Stiffening finishes for organdy, marquisette, net, tulle, and other sheer fabrics can be either durable or non-durable, and the character of the finish should be determined at time of purchase. Non-durable finishes usually vanish in the first wash, while durable finishes withstand a number of washings. However, such fabrics should be cleaned with care and not be washed and ironed like a sheet. Household bleaches often yellow these finishes and their use should be avoided when washing resin-finished fabrics.

3. ODOR. Water-repellent and crease-resistant finishes on heavy rayon fabrics used for suits, slacks and outerwear sometimes will cause the fabric to have a pungent odor disagreeable to many people. This occurs only rarely and when the finish has been improperly applied. Unfortunately, faulty finish cannot be detected by inspection at the mill because considerable time is usually required for the trouble to develop and then unusual humidity and temperature conditions must prevail. However, a reasonable tolerance must be shown for this effect because a completely odorless finish of any sort is almost impossible to achieve.

C. FABRIC FAILURES: Textile products sometimes fail to give satisfactory service because of basic defects. Often in garments the trimmings are inferior to the quality of the fabric—weak sewing thread, interlinings that shrink or lose their stiffness, buttons, hooks, snaps, slide fasteners that fail without undue strain. These faults are usually distinguished from fabric failure. Slub yarns, misweaves, color or finish streaks or blotches, burns, foreign material, tender fabric, yarn slippage and small holes, are fabric defects which occasionally show up in consumer goods in spite of many inspections by manufacturer, merchant and the customer at time of sale. Time and trouble could be saved if obvious flaws and defects were discovered by the customer's inspection before purchase.

1. MISWEAVES, COLOR STREAKS. These defects usually give no difficulty as they are easily recognized and there is no question of fixing responsibility.

2. TENDER FABRIC. If, before washing or any considerable amount of wear, a fabric can be readily pulled apart (not torn from an existing cut edge or hole) it is too tender for anything but limited wear. Bad resin treatment, over-napping of flannels and suedes, acid tendering by faulty sulfur dyes, are some of the causes of tender fabric. The consumer can also inadvertently tender fabrics during laundering by improper use of bleaching agents or too high ironing temperatures, or both. Bleaches are powerful chemicals capable of seriously damaging textile fibers and should be used only diluted as directed—never added full strength to a tub of clothes, or applied directly to clothing. Many modern textiles are heat sensitive and can be badly damaged by excessive ironing temperatures. Such consumer damage cannot be blamed on the quality of the textile product. To benefit from the many desirable properties of new man-made synthetic textiles the consumer must be willing to learn how to care for them and the merchant has the responsibility to supply instructions for their care.

3. YARN SLIPPAGE. Most man-made fibers have a smooth skin and are regular in thickness. As a result, they tend to slide over and across one another with much greater ease than natural fibers, like cotton and wool. This tendency may cause yarns to slide along their cross-over points under unusual strain and pack together in spots, with resultant thinning out in other

spots. This is most noticeable at seams where strain causes yarns to slip and produce unsightly gaps or to pull out altogether. This yarn slippage trouble is overcome by proper heat-setting or resin-locking combined with larger seam allowances or improved seam design.

4. HOLES. Any time one or more yarns of a fabric are partially or completely severed a potential hole exists and anything that tends to promote ravelling will develop the hole. In knit goods a single yarn break results in more extensive damage than in woven goods. In all cases, after the hole has appeared it is often very difficult to determine how the yarn was severed. Sometimes there is definite evidence of the cause — insects, chemical agents, such as acids, bleaches, etc., sharp or pointed objects, cigarette or pipe ash, excessive local abrasion, excessive strain on small area, needle cutting, faulty weavers knot — but often even microscopic examination cannot disclose whether the damage was done in customer service or as a manufacturing accident. Before blaming the maker of the garment for a hole, consider the following:

Insects damage fabrics of all fibers if they are spotted or soiled by sugars, oils, fats or body exudates. Moths do not have to be seen flitting about for woolens to be in danger; carpet and furniture beetles are common and voracious eaters of animal fibers. Ants trapped in the meshes of nylon hose and lingerie clip their way to freedom; cockroaches, water bugs and silver fish eat rayon when it is soiled. Often insect damage is inconspicuous until the fabric is dry cleaned or laundered.

Chemical damage by various agents, battery acids, bleaches, solvents (finger nail polish and removers dissolve acetate) is not always noticed at the time of contact. Acid fumes and soot can ruin nylon hose. Resin-finished fabrics laundered with chlorine type bleaches are subject to yellowing and to extreme rapid tendering when ironed.

Cigarette and pipe ashes are particularly damaging to fabrics of the new heat-sensitive fibers — nylon, Dacron, Orlon.

Excessive local abrasion can wear holes in sturdy fabrics in very short order. A fall on rough pavement, a hard brush against a brick wall, half an hour's play on a rough playground, an afternoon on hands and knees on rough concrete sidewalks — there are innumerable ways in which fabrics can be subjected to abrasion which they were not designed to withstand.

Excessive strain on small areas often results in fabric damage. Garments improperly fitted, sudden raising of arms when garments are not free to adjust to new position, stooping or squatting with fabric drawn tight across knees or thighs, rough and tumble play of children — these are some of the things that nothing but the stoutest fabrics will withstand.

D. FAILURES FROM IMPROPER CARE: Commercial laundering and dry cleaning methods often cause damage to fabrics because of insufficient knowledge on the part of the cleaner of the special care needed for fabrics incorporating the new fibers, blends and finishes. The consumer should see that special instructions for the cleaning of garments are passed on to the commercial cleaner to insure satisfaction.

1. DRY CLEANING. The advent of synthetic fibers has complicated dry cleaning procedures and the problems of stain and soil removal. There are increased chances of errors in judgment which may cause fabric damage. The cleaner is often in a dilemma. If he does what is necessary to thoroughly clean badly soiled garments, the fabric may suffer, and if he avoids all risk to the fabric he may not be able to get the article clean. Rarely are dry cleaning methods completely water free, and it is excess moisture and mechanical action which will cause fabrics to shrink. Dam-

age caused in attempts to remove excessive soil, such as stains from ink, machine oil, polish, varnish and paint, cannot be blamed on either the cleaner or the fabric.

2. LAUNDERING. In modern laundries considerable care is exercised in sorting articles according to type of fiber and fabric and using laundering formulas best suited to each classification, Here, again, a choice must often be made in the case of heavily soiled articles — either to risk damage to the article or send it back not thoroughly clean. In any large-scale wet processing of garments there are chances for mechanical damage to fabrics. Colors will often fade or bleed; if the article was sold as commercially launderable this is the responsibility of the merchant. Repeated launderings are bound to degrade even the best colors, and a certain amount of loss of brightness must be expected.

Commercial laundries are careful in their use of bleaches. Household use of bleaches is frequently very careless with resultant damage to both color and fabric.

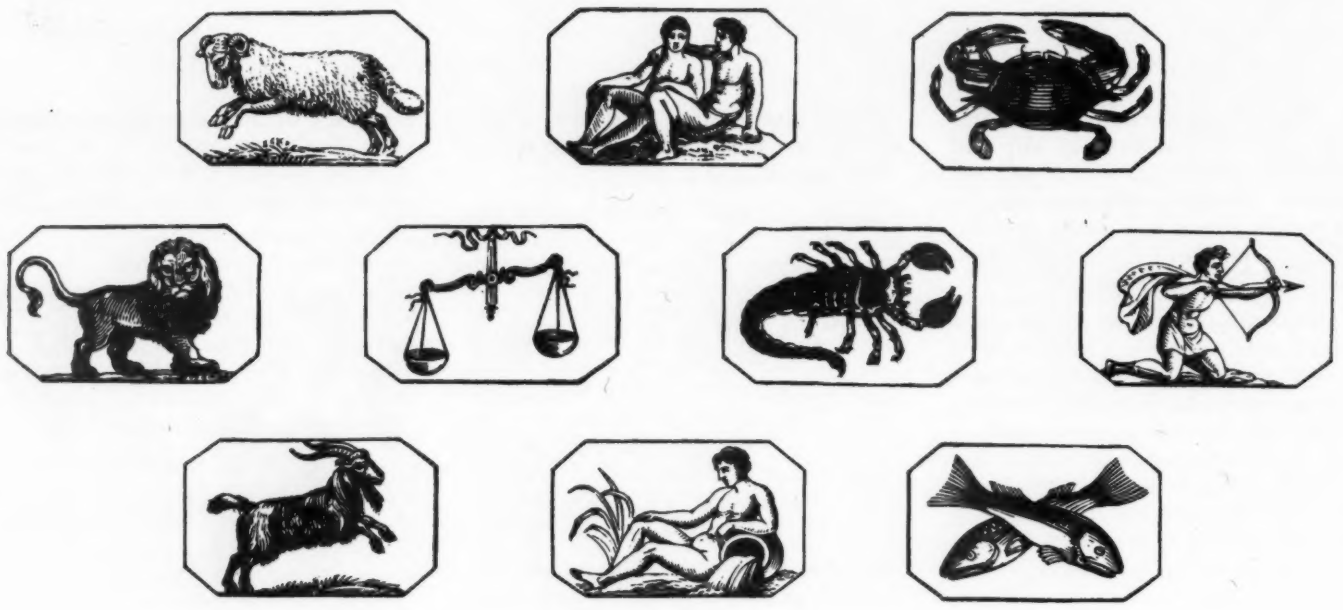
TEXTILE COMPENDIUM

TEXTILE FIBERS, by J. Merritt Matthews, Sixth Edition, edited by Herbert R. Mauersberger. *(John Wiley & Sons, New York, $16.50)*

Half a century ago, when research in the field of textile fibers was in its infancy, when little was known of the action of modern chemical agents and many now familiar textile fibers were unborn, a book appeared, in the year 1904, which endeavored to summarize all textile technology in a single volume. This was *Textile Fibers* by the late J. Merritt Matthews of the Philadelphia Textile Institute. It was a compendium of the contemporary knowledge on which modern textile science is based. It might be said that its publication marked the beginning of modern textile technology. This book has to date gone into five editions and the new edition is the sixth revision to be placed on the market.

The publication of this edition is especially important at this time. A new revolution is taking place in textile fiber technology, brought about by the emergence of the man-made and synthetic fibers and new research methods. This book not only covers all the new developments and brings the reader up to date on all work that has been done in the swiftly moving years since World War II, but it does so within a single volume of about 1200 pages, carefully indexed and organized so that a reader can use it for a survey of one aspect or the whole field.

Twenty-five of the nation's leading technologists and thirteen of the foremost producing and marketing organizations collaborated to make this sixth edition indispensable in the office and laboratory. Edited under the aegis of Herbert R. Mauersberger, the book is authoritative on every aspect of textile fibers.



IT HAPPENED IN 1954

in the world of textiles

Textile highlights of 1954 compiled by Textile Editor George E. Linton for readers who may be interested in reviewing significant events in the field during the past twelve months.

January

Georgia, one of the leading textile states in the Union, is now producing textiles at the rate of $400,000,000 a year.

Rayon and nylon tire cord fabrics outstrip cotton in a ratio of seven to one.

Mylar, the new polyester film produced by du Pont is said to be able to compete with other plastic films since it can be laminated, embossed, and printed. Chemically it is similar to Dacron polyester fiber.

American Cyanamid Co. developed X-54, a new acrylic fiber, said to be better adapted to dyeing than their other fiber, X-51. The company will erect a large plant for synthetics, near Columbia, South Carolina.

Hess, Goldsmith & Co., Inc., announced *Sheerleno*, reportedly the sheerest glass fabric produced to date. It will be used in marquisettes and differs from Fiberglas, used at present in curtaining made with the leno weave, in that it uses one pick of yarn in filling direction instead of the customary three picks of yarn in combination.

Acrilan and Orlon reduced in price to $1.40 per pound, a drop from around $1.80 a pound when first produced.

The American Institute of Management cited eight concerns in the textile and allied fields for being excellently managed. The textile companies include Anderson, Clayton & Co., American Viscose Corp., Cannon Mills, Celanese Corp. of America, Industrial Rayon Corp., Pepperell Manufacturing Co. and West Point Manufacturing Co. The two latter companies have been designated for the third time in as many years.

Pepperell Manufacturing Co. has sold more than twenty million colored sheets since the company pioneered the colored sheet about twenty-five years ago. It was also the first manufacturer to bring out fitted sheets in a range of pastel colors.

Between January, 1949, and December, 1953, 132 wool textile plants have closed their doors; seventy-four were located in New England and thirty of these were in Massachusetts with an employment roster of approximately 18,000 operatives.

William Dwight was elected chairman of the Permanent New England Textile Committee. Mr. Dwight, at the time of his appointment, stated that "Our aim is to retain and strengthen the New England textile industry. We are convinced that it is important to New England, and our job is to coordinate all our resources to keep it here."

According to Mr. Solomon Barkin, Research Director, TWOA (CIO), employment in the New England textile area has dropped from 350,000 in 1949 to about 240,000 in 1953.

The following rule on fiber content identification is of vital interest:

> Textile yarn, thread, fiber and piece goods invoices need no longer carry specific fiber content statements, if a general warranty clause is added. The Federal Trade Commission in an official statement dated January 28, 1954 said that where no specific form is given in the particular labeling rules, the following will suffice:
>
> "The undersigned warrants that the merchandise covered by this invoice is properly labeled as to content required by applicable Federal Trade Commission practice rules."

This new provision is applicable, the Commission stated, to sellers of acetate and rayon, as well as silk products "without limitation to the type of product marketed."

The National Cotton Council, through its president, Harold A. Young, in asking for a large budget for cotton promotion and research, stated that "The rayon industry also knows that the key to fiber competition is research and promotion. So it is putting on the most drastic expansion of its whole history in both fields. We cannot afford to ignore the challenge. We cannot afford to be penny-wise and market-foolish. We have to fight back."

American Viscose Corporation discontinued production of high tenacity rayon tire cord fabric which began in 1943 for Firestone Tire and Rubber Co. About fifteen million pounds of tire cloth annually were produced for military purposes.

February

Textile and apparel industries now rank sixteenth in research activity according to *Industrial Research—The Big Picture*, published by McGraw-Hill Book Co. Only 35% of the companies in the two industries support research with an expenditure of only ¾ of 1% on net sales as against 1-1/3% spent by the average company in the U.S. The average expenditure per research worker in textiles and apparel is estimated at a trifle over $8,000, which is a sum somewhat less than the national research average.

Union Carbide & Carbon Chemicals Company, in its research laboratory in South Charleston, West Virginia, is now equipped to handle films, wet, dry and melt spinning of fibers, to conduct stretching, annealing, drying, cutting, and dyeing operations, in order to study fiber properties.

Rayon conveyor belts are now being marketed by United States Rubber Co. They compete with duck belts in coal mines, steel mills, cement plants and coal preparation plants.

The Bureau of Labor Statistics announced

that the wage differential between North and South in cotton and synthetic textiles has increased about five cents since 1951. This indicates that the differential has levelled off at about 16 cents an hour. The gross average hourly earnings in the North are now $1.42 as against $1.26 in the South.

Carpet stocks in this country at the beginning of the year were forty million pounds of scoured wool, a decline of about 20% from the figure for last year.

March

William Heller of William Heller, Inc., was elected chairman of the newly formed Jersey Institute which will establish a code for companies engaged in the manufacture and distribution of jersey fabrics. I. A. Wyner will serve as treasurer, and Sidney Korsenik as executive director and counsel.

The lace industry in this country has been much concerned over imports from abroad. Two thousand lace workers have lost their positions to date with many others placed on a part-time basis. Asking that something be done to provide adequate tariff regulations, E. F. Walker, executive director of the American Lace Manufacturers Association, stated that "we cannot compete with unfair advantages and preserve our American wage standards when American workers receive $3.00 an hour while the average rate in Great Britain is about 58.5 cents an hour."

Du Pont entered the field of solution-dyed acetate filament yarns with *Color Sealed*. Other producers of dope-dyed acetates are Tennessee Eastman Company (*Chromspun*), Celanese Corporation of America *(Celaperm)*, Courtaulds Ltd. *(Coloray)*, and American Enka Corporation *(Jetspun)*.

Martex Division of Wellington Sears Company produced the first towels made with 100% Dacron warp yarn in the selvages. Dacron is said to add 40% more tensile strength to towel edges and will outlast selvages made of cotton.

On March 5th, trading in silk futures began in New York on the New York Commodity Exchange. There had been no trading in futures since the beginning of World War II in this country.

W. A. L. Sibley of Monarch Mills, South Carolina, urged strongly in favor of the "right to work bill" for workers in that state and in neighboring states. He cited the fact that 92% of the workers in South Carolina do not belong to any union and stressed the point that this is sufficient proof that the people want the passage of the bill. Mr. Sibley said that the bill must be passed if the state hopes to attract new industries.

TOTAL U.S. FIBER CONSUMPTION

	1952	*1953*
Acetate and Rayon	1,215.1	1,222.9
Other synthetics	257.8	300.0
Cotton	4,435.4	4,519.4
Wool	466.4	485.8

In millions of pounds

South Carolina took the lead over North Carolina for the first time in history in the matter of textiles. The former state has 6,171,000 spindles, the latter, 6,133,000, and South Carolina leads in the number of looms, with 151,355.

The largest wool output since 1948 was reported for this country. Shorn and pulled stocks totaled 271 million pounds, 2% more than in 1952. Pulled wool was up 22% over the figure for 1952.

Twelve and a half million pounds of mohair were produced in this country in 1953, 29% below the 10-year average.

Taslan is the new name for du Pont's textured nylon yarn. The Esquire Socks Division of Chester H. Roth Co., Inc., has begun production of men's half-hose in solid colors, 6 x 3 rib construction; *Taslan* gives a cashmere-like feel and lightweight bulk to the socks which are said to be free from pilling, and are shrink-resistant.

A reduction of 12% in the additional duty on wool tops from Uruguay became effective. The Treasury Department announced that the countervailing duty would be reduced from 18% to 6% of the value of the wool tops as appraised for duty purposes.

April

World production of industrial fibers reached a record level of almost thirty-three billion pounds in 1953, according to a survey conducted in Great Britain. Apparel fiber production dropped 1% with a sharp increase in woolen fibers. Non-apparel fabric showed a rise of 4%.

Crompton & Knowles Loom Works, Worcester, Massachusetts, has gone into product diversification. The firm is now making an automatic duckpin setter for bowling alleys for American Products, Inc., of Pawtucket, Rhode Island—a far cry from looms.

Apex Hosiery Company, one of the oldest and best-known plants in the field, voted to discontinue operations because of the refusal of the union to accept a pay cut. William Meyer, president, stated that the company could no longer compete with the industry because of wage differentials and a number of other trade policies.

President Tilles of Gotham Hosiery Company, Inc., said that the women's full-fashioned business is sick because of over-production which has led to a senseless price competition. Over 150 hosiery mills, out of over 600, were closed or sold in 1953.

J. Spencer Love, Burlington Mills, stated that if every manufacturer would assume a firm position to get back his costs on every order and curtail production in order to achieve this, the industry should be back on its feet on a reasonably profitable basis by mid-summer of 1954.

Willfred W. Lufkin, Jr., Wellington Sears Company, Inc., succeeded John M. Reeves, Reeves Bros., as president of Worth Street, Inc.

American Cotton Merchants Institute reported that over $4,500,000,000 worth of foreign textiles were imported into the United States since 1947. During the past seven years German and Japanese mills have been rebuilt almost completely with funds furnished by the United States.

The new nylon staple plant of American Enka Corporation began operations in Enka, North Carolina. Nylon tire yarn and nylon filament will also be made in this plant.

May

Employment in the field of textile mill products is now 999,800 compared with 1,134,000 a year ago. In the apparel field the present employment totals 1,079,400 as against 1,138,500 one year ago, according to the Census Bureau figures.

Production of wool tops in the United States now runs to about 9,750,000 pounds per month. Raw wool estimates for the 1953-1954 season in world production total about 4,350,000 pounds on the grease basis, about fifty million pounds less than the previous estimate made in October, 1953.

Monsanto Chemical Company, announced its *Opalon 410*, a new stir-in type vinyl paste resin which can be used for paper and textile coatings. Its dispersion and rapid blending with plasticizers will make it ideal for upholstery use in the automotive industries.

Fabyan Woolen Company closed its doors in Medway, Massachusetts, after a business life of forty-four years.

The Department of Agriculture reported interesting figures on per capita consumption of the major textile fibers. Acetate and rayon dropped from 7.63 in 1952 to 7.55 in 1953, although total U.S. acetate and rayon consumption increased 7.8 million pounds to 1,222.9 million pounds in 1953. Consumption of other man-made fibers jumped from 257.8 million pounds in 1952 to 300.0 million pounds in 1953. Per capita consumption gained .23 pounds in the year, from 1.62 in 1952 to 1.85 for 1953.

Margaret Hayden Rorke, Secretary and Managing Director of The Textile Color Card Association of the United States, retired after thirty-five years of outstanding leadership in the work of preparing color cards for the textile and allied industries. Beginning with about 100 firms, the association expanded to a group of about 1,800 member firms throughout the world. She was succeeded by Estelle M. Tennis, assistant to Mrs. Rorke for many years.

Toscony Fabrics Co. closed their plant in Pawtucket, R.I., and severed connections with the weaving industry. Their finishing plant in Passaic, N.J., also closed. The company will now concentrate on plastics.

Reports indicated that the British woolen industry is exporting as much woolen cloth as the rest of the world combined, a remarkable recovery in their textile trade. Restrictions on British wool exports by other nations, and keen competition by other partly subsidized countries are barriers that the British will have to meet.

June

The European man-made fiber industry revealed a large drop in acetate and rayon distribution in the last year. Seventy-five percent of the loss was to cotton since its resurgence has had a telling effect on all major fibers.

Holeproof Hosiery Co. closed their full-fashioned hosiery and auxiliary grey operations in Milwaukee because of high local and state taxes.

For the first time since World War II, Great Britain replaced this country as leader in wool consumption.

Dr. Charles M. A. Stine, noted research chemist for du Pont, died at the age of 71. It was his basic experimental work that ultimately led to nylon. Dr. Stine was one of the leaders in the production of dyes obtainable only in Europe prior to World War I. He did much to make this country a world leader in the manufacture of dyes following the war.

Western Felt Company of Chicago brought out a 100% Dacron felt to be used for indus-

trial purposes. The product is highly resistant to high temperatures and to alkalies and acids.

Burlington Mills contributed $25,000 to the library of the School of Textiles, North Carolina State College, North Carolina. The company also gave 4,500 volumes to the school.

About one-fourth of the hosiery now made in Switzerland is being made from *Setalon*, the new silk-nylon yarn first produced by R. Zingler Company, Ltd. in Zurich.

July

The tufted textile industry in 1939 had a volume of $15,500,000. It has now reached the figure of $250,000,000 representing an annual output of 50 million square yards of tufted rugs and carpets.

J. P. Stevens' interests consummated the purchase of 42% of the stock of Robbins Mills, Inc.

Some interesting figures were revealed pertinent to nylon hosiery. Nylon, when it made its debut in 1938, was advertised as being made from "filaments strong as steel" yet "delicate as a spider's web." 15-denier stockings were first sold in March, 1947. Prior to this time 20- and 30-denier were very popular. Production of full-fashioned, 15-denier nylon hosiery was reviewed as follows:

Production of 15-Denier Hosiery:

1947:	17%	1951:	79%
1948:	35%	1952:	81%
1949:	62%	1953:	88%
1950:	75%		

In 1953, 50,334,631 dozen pairs of full-fashioned hosiery were produced in this country. Seamless nylons totalled 6,271,393 pairs. This compared with 148,574 dozen pairs of full-fashioned cotton hosiery, 11,715 pairs of silk, and 45,672 pairs of rayon hosiery.

The Federal Trade Commission decreed that ornamental veilings are exempt from coverage by the Flammable Fabrics Act which became effective the first of this month.

The Wool Bureau, Inc., listed 155 woolen and worsted mills which were shut down between Jan. 1, 1949, and June 30, 1953. Ninety-three of these plants were in New England and sixty-two in fourteen other states; a few were in the South. Thirteen plants have been closed in New York State. E. Howard Bennett, a director of American Woolen Company, stated succinctly that—"so far as New England is concerned, there has not been any help from the municipalities in which the mills are located, no help from the chambers of commerce, grievous dis-service by the state legislatures, no aid from the local mayors." Mr. Bennett also stated that "we are at the end of the Northern era and at the beginning of the Southern era in this industry."

Fabric production of woolens and worsteds for the first quarter of 1954 was 25% below the fourth quarter of 1953, 54.7 million linear yards were finished. Men's and boys' clothing was off 12%; children's clothing fabrics, 12%; blankets, 60%.

World output in mohair is now 35 million pounds per annum.

John P. Maguire & Company, Inc., was sold to J. P. Stevens & Company, Inc., as part of a plan to render factoring service for the latter company. The Maguire operations will continue on an independent basis for the present.

August

Cotton now accounts for 65% of the men's sports shirt market, an increase of more than 50% in the last three years.

Total production of woolens and worsteds in this country was 338 million yards for 1953, a 4% decrease.

Bright and regular dull rayon staple is now selling for 34¢ a pound.

Burlington Mills Corp. bought control of Goodall Sanford Mills, Sanford, Maine.

Blacher Brothers Inc. purchased the idle National & Providence Mill from American Woolen Company, Providence, Rhode Island.

Susquehanna Mills, Sunbury, Pennsylvania, owned by the H. & B. Machine Company, of Providence, was sold to the Sunbury Textile Corp. who will sell the property to some citizens of Sunbury. The citizens' committee plans to lease it to diversified industries with the option of buying.

The Crown Manufacturing Company plant in Pawtucket, Rhode Island, was sold to Leviton Company, makers of electrical equipment. Quaker Hosiery Mills, Inc., of Berlin, New Jersey, was sold to the former operators of the Onolbest Hosiery Mills of that town.

The Flammable Fabrics Act was amended to make the test time for plain fabrics 3½ seconds instead of the 4 seconds decreed prior to this action. It will enable Japanese scarves that weigh 3½-momme or over to qualify for the test. The Federal Trade Commission made it very plain that the new time allowance is granted only to plain surface fabrics. Raised surface materials, napped or pile in construction, are to abide by the 4 second test.

H. Daroff & Sons, Inc., Philadelphia clothing manufacturer, makers of the well-known *Botany 500* brand, purchased a large block of the stock of Botany Mills, Inc., held by Bankers Security Corp., a Philadelphia investment concern. It is believed that 196,000 shares were involved in the transaction.

M. Lowenstein & Sons Inc. purchased Wamsutta Mills from the Axelrod interests, New Bedford, Massachusetts. The mill was established in 1845 and has been a leader in the cotton sheeting field since that time.

Robbins Mills, Inc., bought last month by J. P. Stevens & Company, Inc. was sold to Textron, Inc. Forty-two percent of the total shares of the company were involved. In the deal, it came about that the American Woolen Company, will control Robbins while the former will be controlled by Textron.

The New York City Quartermaster Offices moved to the offices of the Philadelphia Quartermaster Depot. The Navy Purchasing Office was transferred from New York City to the Naval Depot, Third Avenue and 29th Street, Brooklyn, New York. Both moves were economy measures.

September

The 126th national meeting of the American Chemical Society was held in New York City.

The total holdings by Textron, Inc., of American Woolen Company stock now total 457,077. The American Woolen building, 225 Fourth Avenue, New York City, long a great textile landmark, was sold to the 225 Fourth Avenue Holding Company.

The wholly-owned financing company of American Woolen was incorporated in the State of Delaware under the new name of Amwool Financing Company. President J. B. Ely stated that it will engage in general textile financing, and endeavor to place surplus capital at work on a profitable basis for the benefit of the stockholders. About $10,000,000 has been appropriated for the financial activity. Frank J. Kelley was chosen vice-president in full charge of operations.

The du Pont Company discontinued its production of rayon staple and *Cordura*, its high tenacity rayon yarn. The Film Department will continue the production of cellophane, sponge yarn, polyethylene film and *Cel-O-Seal* cellulose bands. About 1,000 persons are affected out of the total personnel of 2,400.

A. M. Sonnabend, well-known textile executive, became the new chairman of Botany Mills, Passaic, New Jersey. At the present time Botany has a tax-carry-forward credit of over $8,000,000.

The pile fabric mill of Goodall Sanford Inc., Sanford, Maine, known as Mill B, ceased operations. The machinery was purchased by Timme Corporation, long a leader in the pile fabric field.

Nylenka was adopted as trade name for the nylon products of American Enka Corporation, Enka, North Carolina.

Hess, Goldsmith & Company, announced the tradename *Hesgon-8* for its new finish for marquisette made of glass fibers. The outstanding properties of the product include greater whiteness, increased tensile strength, and greater resistance to spots and stains.

The acetate *straw yarns* of Courtaulds, Ltd. of England are now being produced in colors. Over 40 shades are available in 400-, 1000-, and 1500-deniers.

United Industrial Syndicate, a New York investment company, bought control of Louisville Textiles, Inc. for a little over $1,000,000.

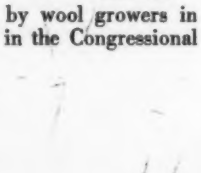
Abney Mills bought the Hunt Loom & Machine Works, Inc., of Greenville, South Carolina, at a receivership sale. The total price was $400,000.

The National Bank of Commerce, Memphis, Tennessee, reported that thirty-three cotton mills have either become bankrupt or liquidated in the last fifteen months. Keen competition is said to be the main reason for the high rate of mill closings.

Berwick Weaving, Inc., Berwick, Pennsylvania, liquidated. The machinery was transferred by the Duplan Silk Corp., owner, to its mills in Hazelton, Pennsylvania, and Grottoes, Virginia, as well as to other holdings.

Manufacturers Trust Co., Fifth Avenue and 43rd Street, New York City, is the home of the largest Fiberglas curtains in the world. Hess, Goldsmith & Company, Inc. manufactured the translucent Fiberglas bouclé which measures 33 feet in length and required about one and one-half miles of fabric to make. The curtains exceed by more than 1000 yards those in the New York Stock Exchange, heretofore the largest curtains in existence.

Indian, more than Japanese, competition seemed to be feared by Lancashire cotton textile exporters. India is producing vast amounts of low-end cottons to the detriment of both Japan and England. Japanese manufacturers are now making plans to enter higher-textured, more expensive cotton fabric fields because of the low cost Indian fabrics.



October

Lobbying expeditures by wool growers in this country, announced in the Congressional

Record, for the first half of this year, ranked first in textile industry lobbying. The breakdown follows:

Allied Wool Industry Committee	$ 2,000
National Wool Growers Association	30,722
National Association of Wool Manufacturers	188
total	$32,910
American Cotton Manufacturers Institute	$ 5,420
National Cotton Council	8,016
total	$13,436

The National Retail Dry Goods Association spent $12,530, while the American Retail Federation spent $21,023.

Avondale Mills, Inc. moved their sales and merchandising departments for yarn-dyed fabrics to Birmingham, Alabama, from New York City. The grey goods offices will continue to be maintained in New York.

Cheney Brothers terminated its engraving and printing operations in Manchester, Connecticut. A new company, Manchester Engraving Corp., under the aegis of Albert and George Scala, will continue the work formerly done by Cheney. The Scalas have plants of the same type in Paterson, New Jersey and Charlotte, North Carolina.

Karl Lieberknecht, Inc., purchased the textile machinery business of Premier Textile Company, Inc., Jersey City, New Jersey. Premier is known for its warp-knitting machines of the latch needle type, and multiple needle stitching machines. Lieberknecht will expand the manufacture of these machines along with their regular line of products.

The Kidde Mfg. Co., Inc., Bloomfield, New Jersey, purchased the physical assets of the Charles B. Johnson Machine Works of Paterson. The latter company specialized in warp-sizing machines. Kidde will use the Johnson Company products to supplement their own textile machinery and that of their affiliate, Sippe-Eastwood. In the process, the Johnson Machine Works was dissolved and liquidated.

Founded 100 years ago in New York City by I. & A. Blumenthal, the present company, Sidney Blumenthal & Company, celebrated its centennial. Plants of the company are now located in Rocky Mount and Wilson, North Carolina; Scotland Neck, South Carolina; Valley Falls, Rhode Island; and Uncasville, Connecticut. This venerable concern is known for its development of the famous Shelton Loom for weaving pile fabrics.

Crompton and Knowles Loom Works, Worcester, Mass., bought the Althouse Chemical Company, Inc., of Reading, Pennsylvania. The chemical company will continue operations as a wholly-owned subsidiary of Crompton and Knowles Loom Works.

U. S. Finishing Company sold its Sterling, Conn., finishing plant to a realty company in Danbury. Fourteen buildings were included in the transaction.

Celanese Corporation of America unveiled its new fiber, *Arnel*. This triacetate staple fiber was offered to the market at 55 cents per pound. Highpoints of the fiber include colorfastness, resistance to gas fading and shrinking, washability, retention of pleats, and need for little or no ironing.

The average weekly wage for textile workers in September was $52.33 compared with $51.65 a year ago. Weekly work hours are now 38.2 against 37.7 a year ago.

American mills imported 5,317 bales of silk in September, a two-year high.

November

The Department of Agriculture announced its new incentive plan for American wool growers. The plan guarantees 62 cents per pound for the 1955 clip, a rise of 8.8% over this year. The plan is designed to increase wool output here from 230 million to 300 million pounds.

Cone Mills announced its new plan relative to a change in weight designation for its blue denim material. The square yard basis is to be used instead of the method of selling on a weight basis for the 28-inch fabric. It is thought that the new plan will avoid confusion relative to the weight of denim and other fabrics which are generally sold on the basis of weight per square yard.

The Industrial Corporation of Rhode Island has purchased most of the textile interests of the Axelrod-owned Crown Manufacturing Company in Rhode Island. As a textile undertaking Crown College, well known in years gone by, especially in the East, employed about 800 persons at the peak of its productivity. Located in Pawtucket, the new company will employ about 500 in the manufacture of electrical cables and wires.

Mr. F. Sadler Love, secretary of the American Cotton Manufacturers Institute, revealed that there is not a single textile concern which controls more than 4.5% of textile production in the United States.

The Department of Agriculture revealed the following interesting figures for per capita fiber consumption:

	1952	*1953*
Cotton	28.2 pounds	28.5 pounds
Wool	3.0	3.1
Acetate and Rayon	7.7	7.7
Other man-made or synthetic fibers	1.6	1.8
ALL TEXTILE FIBERS	40.6 pounds	41.1 pounds

Founded in 1920, and after a life span of 34 years, the Paterson Textile School, Paterson, New Jersey, was closed. The decline of Paterson as The Silk City of the World caused the closing of this once very well-known and influential institution.

Azoton was established as the name for the cyanoethylated cotton products being developed by the Institute of Textile Technology, Charlottesville, Virginia. *Azoton* in fiber, yarn or fabric form is made by the reaction of ordinary cotton with acrylonitrile, a chemical compound. The process produces a new fiber material which resembles cotton but possesses improved characteristics.

Gotham Hosiery Company closed down its Philadelphia plant, one of the more modern knitting plants in the country, and moved to Meridian, Mississippi. The Philadelphia plant had been in operation since 1916. Some knitgoods finishing will continue in Philadelphia.

Du Pont announced its 100% Dacron felt noted for its extremely high strength and abrasion properties.

Arthur D. Little, Inc., Boston, Massachusetts, reported that non-woven fabrics account for about 1% of total fabric production in the United States.

Acrilan sweaters are now being shown for next spring's retail market. This marks the first appearance of the fiber in this type of apparel.

Fiberglas Corp. presented its new fabric *Weblon* to the market. It features a specially woven and finished open-weave construction of Fiberglas, and a series of specially engineered vinyl formulations. *Weblon* has a high tensile strength and great tear resistance.

It was predicted that there would be 16,400 circular hosiery machines for use in the manufacture of women's seamless hosiery. These machines will account for about 25% of the entire output in women's nylon hosiery.

Burlington Mills entered the nylon stretch-stocking market with its *Shape-2-U* hose made entirely of Burmilized stretch nylon.

Dynel-Saran fire-resistant draperies manufactured by Lumite Division of the Chicopee Mills, Inc. have been approved by the Underwriters Laboratories, Inc. and the New York City Board of Standards and Appeals.

The American Sheep Producers Council, Inc. formed to handle the wool promotion program set up under Section 708 of the "Self-Help" Wool Act of 1954. The headquarters will be in Chicago and the Council is expected to be functioning by April, 1955.

December

World cotton production during the 1953-54 season was the second highest on record according to the International Cotton Bulletin. Total baleage was 37,000,000 as against 39,000,000 in the 1937-38 season.

The new nylon staple yarn, *Taslan*, appeared on the market in fabrics such as crepe, broadcloth, fine twill, and faille.

Pepperell Manufacturing Company, with its latest dividend totaling $4.00 for 1954, has now enjoyed a consecutive run of 103 years of dividend payments.

Merrimack Hat Corporation discontinued its large wool unit in Amesbury, Massachusetts. The company's fur felt division will continue as usual.

Malcolm E. Campbell, Dean of the School of Textiles, North Carolina State College, Raleigh, North Carolina, who possesses first-hand knowledge of Far Eastern textiles, stated that our answer to the serious threat posed to our own textile economy should be improved textile machinery. Dean Campbell noted that Japanese textile workers receive about one-sixteenth of the pay accorded a comparable spinner in this country. The former operative tends about 3,200 spindles as against 2,400 spindles by American spinners.

December 12th marked the 15th birthday of nylon, the world's first wholly man-made textile fiber.

Deering, Milliken Research Trust announced *Agilon*, a new elastic nylon filament yarn that will be used for men's and women's hosiery and undergarments in both woven and knitted fabric constructions.

One-third of the nation's working personnel is made up of women. According to the Bureau of Labor Statistics there are 62,000,000 workers in the United States and 19,726,000 are women, an all-time high.

When the artist is alive in any person, he becomes an inventive, searching, daring, self-expressing creature. He disturbs, upsets, enlightens, and he opens ways to a better understanding. Where those who are not artists are trying to close the book, he opens it, shows there are still more pages possible. . . He does not have to be a painter or sculptor to be an artist. He simply has to find the gain in the work itself, not outside of it.— ROBERT HENRI

MICHELLE MURPHY

An Evaluation of an Extraordinary Woman

AS SEEN BY CORA CARLYLE

WHEN WE PAUSE TO sit down and consider what the effect of personal relationships is on us, it becomes apparent that there are some personalities who have the magic power to endow us, if only momentarily, with their own vitality and richness. Their magnetism seems to transform the accustomed relationship into something new and different. For a moment, we also become like them—as if some of their gold had rubbed off on us. Every contact we had with Michelle Murphy had this quality of injecting a vital spark. She would come into our office and instantaneously create an atmosphere of self-inquiry and challenge. She would disturb our rutted business patterns . . . making us aware that fixed patterns tend to end in atrophy and sterility.

What was Michelle's attitude toward the fashion world? More than anything else, it was a refusal to condone snobbery of any kind, and particularly that snobbery that found creativity only under foreign aegis. Michelle Murphy recognized and fought for a rightful place for the American designer. She had no patience with our long established timidity toward the Paris couture dictates. She resented our easy acceptance of those dictates without any real examination. Like docile sheep, we made annual pilgrimages to every foreign fashion center before we had the courage to create according to our own native impulse. Michelle Murphy was no narrow nationalist, but she did question the role we Americans assumed as merely mass producers of apparel. She set herself the task of encouraging and inspiring the nucleus of creative people in the American world of fashion.

We who are connected in any way with the fashion world have to acknowledge our debt to Michelle Murphy, who wished to raise in every way its quality and significance.

AS SEEN BY CHARLES JAMES

MICHELLE MURPHY PARALLELLED no one I ever met in or out of the fashion world. Her knowledge was not book-learnt, acquired for the practical use to which it was put, or for purposes of pride or gain. Her knowledge came through an intense desire to find out through reason, instinct and energy all there was to know about anything met. Once gained it was classified in her mind so that at any moment it could be drawn on for the benefit of anybody who turned to her. Contrary to the promotional theories used by museums to gain industrial support, Michelle Murphy helped me to see that true artists do *not* turn to museums for ideas to redevelop but to find out what they have in themselves by comparing it with the past. And to discover above all the causative agent that lies behind everything. The cause and not the effect is the seed from which inspiration flowers. We came together on a project I initiated during the war to determine the constants in garment structure throughout several centuries. Familiar with the changes, it was *that which had not changed* that fascinated both of us.

The extraordinary prestige connected with the name of Michelle Murphy came from her absolute integrity of spirit, her complete lack of prejudice and her passion for sharing discovery and enlightenment. Her work was prodigious—her department understaffed, underfinanced —miraculously functioned without apparent strain. To cross her door in Brooklyn was to cross into order and happiness.

When she set out as she had so often done on a new adventure, it was with good heart. I cannot but help feeling in her loss, a certain lack of interest in my own work, for above all concrete reward, the brilliant understanding that blessed and excited that work will be missing. You see, Michelle Murphy had nothing to give that the world would judge of material value —no rewards, prizes or privileges. But artists do wonderfully well with none of these, while the spirit shared, the effort understood, the goal anticipated, the fight shared—these are what Michelle Murphy did offer which gave her a claim in the accomplishments of those who were friends.

AS SEEN BY BONNIE CASHIN

MICHELLE MURPHY WAS DEEPLY convinced that the most vital directions creatively are stemming from America, that by knowing the past and understanding it, we will be better able to contribute creatively to our own times. She was dead set against the copying of period pieces in a museum. In her own work, she strove to help lead creative thinking to arrive at its own solutions through research.

She believed in the American scene, knowing that our roots stem from every corner of the earth, and that every country has contributed its heritage and philosophies to produce this very recognizable quality called American. She strongly felt that this American heritage is, in turn, enriching artists of other countries. She staunchly supported independent thinking in our industry, and was impatient with the shackles of commercialism, snobbery, and inferior wits, which she felt too often retarded progress.

Michelle was many things to many people, and probably no two portraits of her would parallel. Whether one liked Michelle or not, whether one agreed with her or not, one was strongly aware of a vital force that made itself felt the minute she entered a room. She had a rare intellectual honesty, an avid curiosity in all things, and a gift for applying knowledge in practical terms.

An artist would draw Michelle in strong, simple outlines. I think of her as black, brown and deep magenta. Her direct, almost Toulouse-Lautrec poster quality hid a very complex nature.

As seen by Sally Victor

Michelle Murphy was one of the most interesting and stimulating persons it has been my good fortune to know. Her approach to almost every subject was highly original—distinctively Michelle.

What she did for the Brooklyn Museum is now fashion history. She brought so much life and verve into the Museum—her enthusiasm was always contagious. Paradoxically, the reserved museum atmosphere did not restrain her, and she had an unusually keen and right sense of commercial values. She never went off into wild flights of fancy that led nowhere. She endeavored always to bring beauty into fashion and make it pay.

Michelle was a wonderful person to work with. Nothing was so simple or so complex that she didn't exhaust all possibilities leading to it. Her great delight was to see a hat grow out of a shoe or a corset —we had great fun working things out together. A bit of embroidery could start her off on a research expedition and perhaps her greatest delight was watching a new technique grow out of an old one. Her feel for color and line was fabulous.

Michelle's greatest crusade was for the recognition of the American designer. She contended there was more and greater talent in America than anywhere else, and her dream was to see some government cognizance of this fact. She often said to me, "If we could only afford to encourage the young, recognize and help them, nothing could stop the growth of a great American Couture." If there is any movement at all in this direction, I'm sure Michelle provided one of the first sparks. Nothing could be a greater tribute to her.

As seen by Dorothy Liebes

Michelle Murphy was a born educator. She wanted people to know — to know beauty, to know how to live with beauty, to know how to lift their taste levels to have a better life.

Her instrument for this task was the Brooklyn Museum collections, made alive for people, particularly her first concern — young people, students and designers, who would in turn have such vast influence on the world.

Our paths first crossed when she wrote to me in California about a show of weavings. Working with her on that exhibit was a great experience.

Her knowledge, flawless taste, practical ideas and drive inspired me. All designers were inspired and helped by Michelle. She made us understand the timelessness of design fundamentals. She made what might have been just a musty museum collection come alive!

As seen by Lynn Given

Considering most people in retrospect, it is relatively simple to pop them neatly into one category or another as to the kind of person he or she was — what kind of a contribution he or she made. Not, however with Michelle Murphy. In the first place, there is no such thing as thinking of Michelle *in retrospect*. The special kind of vitality she generated is like a chain reaction that goes on indefinitely.

The fact that this highly imaginative and creative vitality was hitched to the vast treasure house of a museum makes it even more important, for it brought about constant resurrections, instigated by Michelle's unerring ability to tie in some segment of the past to a creative problem of the present or future.

She could relate the 7th century to 7th Avenue with excitement and reality, firing any designer with her wonderful enthusiasm tempered with sound sense and judgment. For while Michelle worked *with* things of the past, she worked *through* people of the present, with present day problems. She worked tirelessly and unselfishly, with rare wisdom, instinctive foresight, and a taste of which no one could be unaware.

No, there is no past tense for Michelle . . . always a present and a future as long as any of us are around whom she helped and inspired . . . and then some.

As seen by Ruth Montrose

For her final eleven years, which included her most productive period, I was privileged to know Michelle Murphy. Michelle was, in a way, a very complex person. She was gifted, brilliant, vivacious. She loved people and she loved ideas. She fought to be always at her best, to be gay, to hide her disappointments. She had a sense of dignity which made it extremely difficult for her to permit any one to penetrate the barricades protecting her emotions.

To me, she was the most fascinating and interesting woman I have ever known. Her enthusiasm and interests were boundless and her objectivity, regardless of the subject at hand, never faltered. Her sincerity and integrity were widely known and admired, but her great pride, courage and determination were well concealed.

As seen by her former secretary

I saw Michelle Murphy at work from back stage. It was exciting and stimulating to watch her — to see her eyes light up — that meant an idea for a new trend had come to her — to watch that idea grow and develop into the end result. As one of our members said one time "you worry about a new line, you can't come up with an idea, you call Michelle and she invites you over; suddenly interesting ideas start popping, you worry them back and forth with her and then you are on the right track and the world's a bright place again."

She was a perfectionist. Everything she did had authority, whether it was an idea for a designer, a color story, an exhibit, a forum, a fashion show, research for new fibers, historic research for publishers, for TV, or any one of the number of diversified jobs which she was called on to do.

Young students of design benefitted from her counsel. She gave freely of her time and was delighted when she felt she had been able to set one in the right direction.—Phyllis Graves

As seen by Robert Riley

Michelle the human chameleon. She was philosopher, advertising manager, theatrical producer, scholar, designer, slave driver, diplomat. She was witty, glum, fiery, kind, devious, open, always enthusiastic. For designers work in many different ways their wonders to perform. In dealing with them, Michelle was all things to everyone.

To me she was best friend and severest critic, with liberal doses of each as required. Often I heard, "Well, that's rather ordinary, isn't it" — a statement, not a question. But her "Gee, that's swell" was better than any award. For very little escaped her keen eyes, her principled mind or her warm heart.

As seen by
The Head of the Brooklyn Museum

With the death in the late summer of 1954 of Michelle Murphy, Research Consultant for the Edward C. Blum Design Laboratory of The Brooklyn Museum, the museum world lost a brilliant and gifted personality, and one responsible for the development of a unique museum - industry relationship. For by making the Museum's huge reserve collections available to designers in industry, Mrs. Murphy bridged the gap between history and the present and brought to bear upon the creation of the products for contemporary living the inspiration of man's heritage from the past.

In 1951, Mrs. Murphy received the Neiman - Marcus Award and was then credited with having established "the greatest fashion laboratory in the Western Hemisphere." That is, of course, no mean accomplishment, but what is of special significance is the combination of personal qualities that made her career one of outstanding importance.

Her love of the fun and nonsense of fashion often concealed this basic seriousness of her approach to her work. For she was a gay, chic and charming person with an inventiveness that was often startling and brilliant.

She had above all an abiding respect for the designer as an expert in his or her special field of endeavor. In addition, she understood well the importance of discretion in all operations of the Design Laboratory, which approached that of a physician's consultation room.

And lastly, in the course of her daily round she made lasting friendships among the outstanding personalities in the design field.—Charles Nagel

THE CONSUMER

The millman, the converter, the apparel manufacturer, the retailer, the retail clerk . . . all constantly use textile words and phrases as selling blandishment . . . all assuming that Mrs. Consumer knows what they're talking about. Sadly enough, a good deal of it is incomprehensible to her. And so writer Cora Carlyle gathers a

Q. I would like some suggestions about the proper selection and care of scissors for my classes in dressmaking.

A. Since accurate cutting is one of the important operations in successful dressmaking, it is advisable to invest in good shears, preferably a pair with a known brand name. Buy the kind that are held together by a screw rather than rivets. If the screw should come loose, it is an easy matter to tighten it. When the scissors need sharpening take them to a professional grinder for a reliable, accurate job. To preserve their sharpness, do not cut too many layers of fabric at one time, nor use the scissors for materials, such as heavy cardboard, twine or rope, for which they were not intended.

Q. Recently, I sent a light grey wool rug to be cleaned, and when it was returned there was a large brown stain that was not there when I sent the rug away. The cleaner said that something had been spilled on the rug and had become set. What is setting and is he correct?

A. A beverage such as beer, ginger ale, fruit juice, etc., may have been spilled on the rug, and dried without leaving a visible stain. Later, when exposed to direct sunlight or the heat used for drying in the cleaning plant, the stain appeared.

When spills of this type happen, it is suggested that you sponge and then wipe dry at once, and then get in touch with your rug cleaner. A rug is an investment, so do not hesitate to go to professional cleaners. As for the set stain, one that is firmly embedded and has been for some time, ask your cleaner if it would be possible for him to bleach out the area, taking the grey color with it, and then dye the spot by application of a matching grey dye. Good cleaners can do this very well.

Q. Recently I spilled some mimeograph ink on a cotton blouse and I have tried everything I could think of to remove the stain, but to no avail. A friend in another office experienced the same accident and was able to remove the stain with little trouble. How do you account for these facts?

A. There are two types of mimeograph ink in use today; one type is water-soluble while the other has an oil base. The former type of ink can usually be removed by a thorough washing with soap and water and a careful rinsing. Oil base ink is difficult to remove and this is the type which you have on your blouse. Try this formula: Treat the affected area by vigorous rubbing with non-salted lard, white vaseline or glycerine. Allow the grease to remain on the fabric for some time to soften up the area. Then apply hot water and soap and follow with a thorough rinsing. Ordinarily the stain will vanish.

It is also possible to remove stains from this type of ink, following the grease application, by using carbon tetrachloride, diluted alcohol, nail polish remover or even turpentine. Any of these agents should remove even stubborn stains on cotton goods. They should also be used in the event that the garment is not to be laundered. Be sure to exercise caution in the use of inflammable or toxic agents when removing spots and stains from fabrics.

Q. My roommate came in with a cotton blouse made of the same material as one I had bought about two weeks ago for my sister. The styles were a bit different, but not to any marked degree. I paid six dollars for mine, she paid a trifle less than four. How could there be such a variance in price?

A. Suppose that you make a thorough comparison of the two blouses, side by side. It is rather interesting and you will learn much as to the details, styling, and workmanship of the articles. For example, check the following points: Quality of buttons and seam finishing, number of stitches per inch, quality of the seam thread used, length of the tail, sleeve length, width of back shoulder, size of the armhole. It may be that the more costly blouse was specially treated for shrinkage or crease resistance.

We are sure you will learn quite a bit from making a check of this sort that should aid you in future purchases.

Q. I have seen a new word on the textile horizon—Faconné. It refers to some type of fabric, no doubt. Can you let me know its implication?

A. The word is from the French, pronounced, *fassen-ay*. It refers to a fabric with a fancy weave and implies a small Jacquard-effect design. The term is very old and was originally applied to silks made with this effect. There are now faconné effects observed in rayons, acetates, nylons, etc. Often the motifs appear in combination with a wide striped design. Good draping qualities are a feature of most faconnés.

Q. My husband does not allow me to have his suits pressed. He says that it harms the fabric. What do you think?

A. Before answering this question, we talked the matter over with two men in the wool business, who naturally wear suits of woolen or worsted. One of them said that he had ten suits for business and that by rotating them he received long service and good wear. Thus, he does not subject his quality fabrics to steam pressing which might shrink the goods and destroy the texture and hand.

The second has seven suits which he wears in rotation and his opinion was the same as that of the first man. Both men seem to feel that by keeping their suits well brushed and properly hung between wearings, it is seldom necessary to have them

WANTS TO KNOW...

group of typical Mrs. Consumers before each issue goes to press . . . asks them what they'd like clarified in textile terms . . . and puts the questions to Dr. George Linton, Textile Editor. Here is the latest group, and the answers may provide illuminating information for the benefit of many readers.

dry cleaned. Any incidental spots or stains are removed at once. Wrinkles, if any, hang out between wearings.

Obviously, this is the ideal situation. However, most persons do not own seven or ten suits for business. We suggest, nevertheless, that the same procedure be followed, not only with wool suits but with those of blended fabrics. In brief, rotate wearings, take out stains, and hang correctly.

Q. I buy plisse yard goods to make slips and gowns for my daughters and myself, and I buy, as well, ready-made garments of the same fabric, to save ironing. One term used to describe the material, both in yard goods and in garments, is *combed cotton* plisse. This material does cost a little more. Is the difference in cost worthwhile?

A. Combed plisse means that during manufacture the cotton fibers have been put through the combing process which takes out short, immature fibers, and leaves only the long, choice fibers for further manipulation into spun yarn. The result is a smoother fabric with a softer touch and improved drapability. Combed plisse would be best for slips and petticoats; gowns and pajamas can still be made of ordinary plisse.

Cotton plisse is ideal for summer wear for it is not only easily washable and needs no ironing, but also offers the advantage of being cool and opaque.

Q. Why is it that leather garments such as jackets and coats afford good protection against the elements, are warm, yet never make one hot and sticky when worn?

A. Were you to look at leather through a microscope you would be amazed to note that it is composed of minute fibers that run in all directions in an interlaced or interlocked formation. Air spaces between the fibers make a good insulation against quick passage of heat, cold and wind, yet the body can breathe through the arrangement of fibers. Further, this fiber set-up gives leather its elasticity and strength because in whatever direction the pull in wear is exerted, there are always fibers present ready to carry the load. The suppleness of the leather allows the garment to return to its natural shape. After all, leather first served man as a most efficient insulator and it was elastic and strong because of its valuable covering to animals. We use it for the same purpose today, a covering for warmth.

Q. Recently I bought a pair of nylon hose which developed little bunches of fibers on the outside of the heel section. What caused this?

A. We suspect that the heel reinforcement was made of short nylon fibers, and that the normal heel wear drew them out into these little balls of fibers, called *pills* in the textile trade. These do not impair the wear life of the stockings and except for the unattractive effect which is usually hidden by the shoe are not serious.

Q. I bought my daughter one of those polished black cotton dresses known as a patent leather print. Should this dress be washed or dry cleaned?

A. We think it best that you take the dress to a dry cleaner. Garments of this type, into which fashion and high style have been built, were not really meant for the wash basin or for basement laundering. Your dry cleaner knows how to remove all traces of soil and stain, and can restore the shining surface of the original fabric. This polish or shine may dull slightly with wear and successive cleanings, but not enough to make you become dissatisfied with the appearance.

Q. I have a good Wilton rug, all wool. Occasionally I observe a loop protruding just about three-quarters of an inch from the surface. Is this a defect, and if so, should I pull out the loop?

A. No, this is not a defect in the weaving, but merely a natural occurrence which arises during wear—the working-out of a single yarn from the weave construction. You can clip the loop with scissors, close to the surface. *Do Not Pull Out The Loop.* No bad results will come from the clipping since the underweave is of such strong, sturdy construction that no hole will result in this type of rug.

Creative Ideas in the Market

Interesting designs in sports shirts featuring Cohama's Coptic Prints are included in the coming season's line by McGregor Sports Wear.

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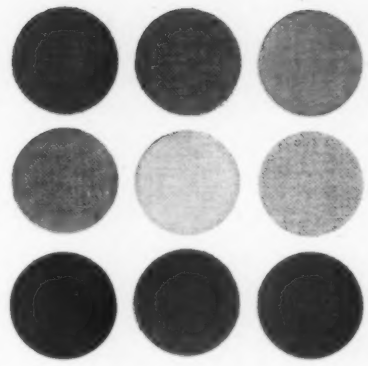
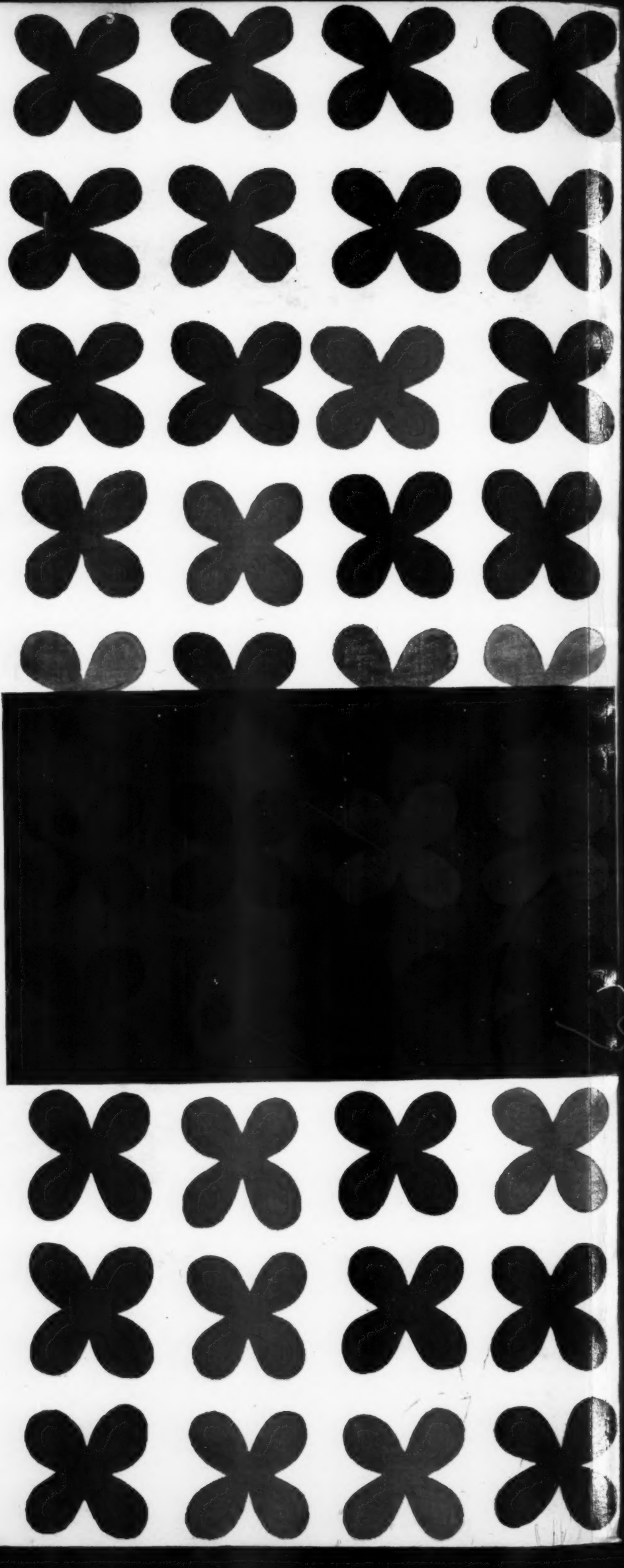
ADELAAR produces a show of shirts, starring Bates DISCIPLINED fabric for perfect back-to-school performance. Man-tailored with single-needle construction, superb fit... cut from a new into-fall group of Indian Summer cottons: *the nicest time of fashion.* This trio, being DISCIPLINED, resists soil and wrinkles, launders in a jiff, needs next-to-no ironing, never loses its first fine freshness.
BATES FABRICS, INC., 80 WORTH STREET, NEW YORK 13.



Short, long or in-between sleeved shirt in nine plain colors (right) and white. 10 to 18. Each, about $6. Long sleeved print in periwinkle, brown or olive. 10 to 18. About $8.

Bates { DISCIPLINED FABRIC

"just { hang it up!"

American FABRICS

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